AUDIO-VISUAL

Instruction

OCTOBER 1956
VOLUME 1 ISSUE 5

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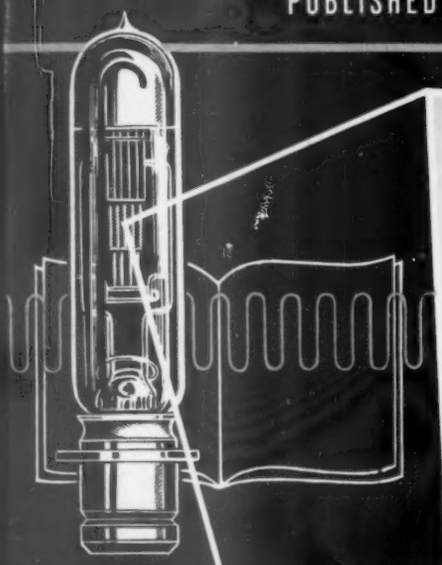

In this issue —

Children, Objectives, and Materials ..... page 134

Language—Root of Communication ..... page 140

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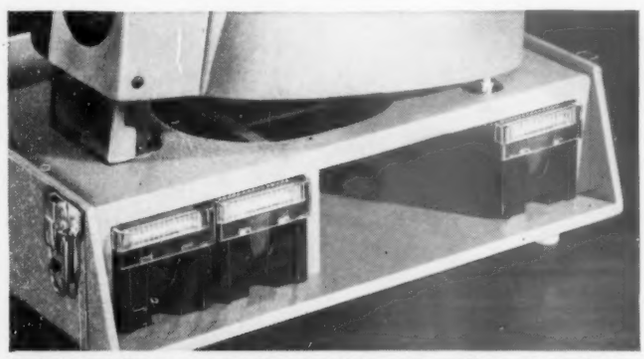

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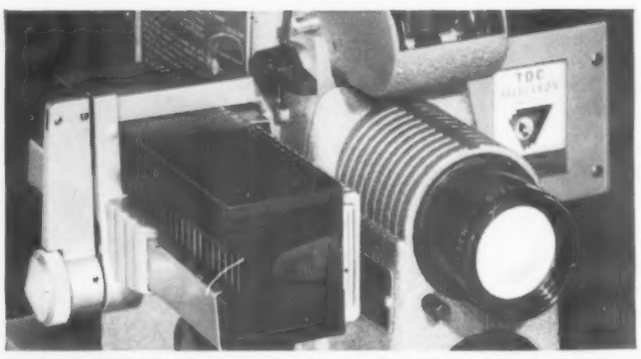

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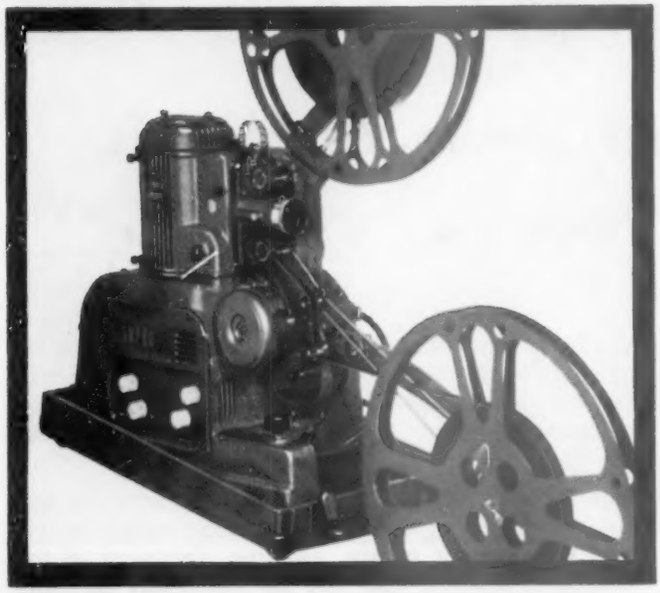

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AUDIO-VISUAL

Instruction

. . . formerly INSTRUCTIONAL MATERIALS

"... to help improve instruction through the more effective use of materials"

Published by the Department of Audio-Visual Instruction, NEA

Volume 1 Issue No. 3 October 1956

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THE Editor's Notebook

The Aye's Have It

The new title which appears on the cover this month, AUDIO-VISUAL INSTRUCTION, indicates the result of the ballot taken of all members in June. The DAVI membership voted 686 to change the title as opposed to 555 to retain the original one.

The emphasis of DAVI's official publication remains the same; namely, the improvement of instruction through more effective use of audio-visual materials. Now that the name of the publication is settled we can proceed with the printing of new membership application forms and otherwise get ahead with the work of the organization.

We are glad that the membership had the opportunity of voting on the title of their official publication. We regret that less than half exercised their right. The issues involved were much deeper than just a switch in the words appearing on the front cover.

A Rare Acquisition

Instructional Materials, as it was known in those days, has become a collector's item. Last July we received a letter from Mr. Dan Thompson of Lombard, Ill., who informed us that since he had been forced to retire early because of ill health he had taken up a longtime hobby of collecting first editions and requested that we send him our Volume 1, Issue 1 to add to his collection of 400.

We were more than favorably disposed when we learned that Mrs. Thompson, guidance counselor for the Lombard school system, is an NEA member and that Mr. Thompson dealt extensively with audio-visual instruction before his retirement as director of radio and TV for the National Safety Council.

Thus it was that we dispatched a copy of Volume 1, Issue 1 and explained to Mr. Thompson by return mail how it came about that his acquisition was rarer than he thought.

About the Authors

J. Murray Lee who writes on children, objectives, and materials is professor of education at Miami University as of this year. Formerly he was dean of education at the State College of Washington. He is co-author of *The Child and His Curriculum* and a spelling series, *Spelling Today.*

Carlton W. H. Erickson who stresses "objectives" in a companion piece needs no introduction to most DAVI readers. He is a member of the Interim Editorial Committee, is active in other DAVI affairs, and writes from a wealth of experience as director of the audio-visual center at the University of Connecticut.

A native Californian, **Gordon S. Salisbury** specializes in elementary education and has made a thorough study of "sponsored materials," about which he writes. (See Materials and Equipment for a description of his catalog.) He is principal of Grant School in Riverside, Calif., and in 1951-52 helped organize a private school in Columbus, Ga.

Donald J. Lloyd is associate professor of English at Wayne University and is recognized for his work in linguistics research. He is co-author of *American English in Its Cultural Setting.*

Reign S. Hadsell who writes for us on the eve of his departure for Iran (see story on page 154) is associate director of the audio-visual center at Syracuse University. His evaluation background stems from experience as training films officer in the Navy and as a staff member for the Yale Motion Picture Research Project.

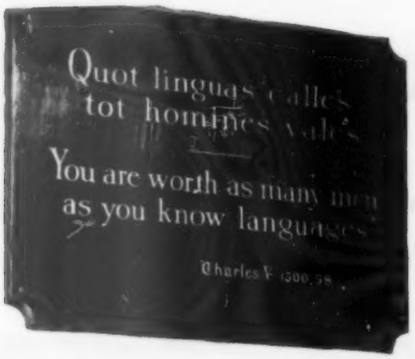
Chief of information and education for the North Dakota state game and fish department, **John Hewston** describes himself as a typical wildlife employee with a B.S. and M.S. in wildlife management. He worked for several years as a biologist before promotion to his present position.

Next Month . . . Industry joins writers in the field to give a comprehensive picture of building and equipment needs. Adrian Ter Louw of Eastman Kodak, Zephyrin Marsh of Minneapolis - Honeywell, and Gates Beckwith of Eggers and Higgins will write on lighting, ventilation, and the architect's role, respectively. Robert Newman who is both instructor at MIT and consultant in private practice writes on acoustics.

From the field, Kenneth Bowers gives us an overall survey of classroom facilities needed to insure a proper AV program. At Michigan State a new writing team has sprung up which looks promising—Charles Norford and Horace Hartsell who discuss Steve's problem (selection of equipment). Donald Ely has prepared a checklist for AV directors, and A. J. Foy Cross, a presentation of what a materials center should be. To top it all off, we get the classroom teacher's point of view from Mrs. Andrena Briney of Murfreesboro, Tenn.

By the expression on their faces, the children who appear on the cover this month in honor of United Nations Day October 24, seem to have caught the grandeur of the United Nations idea. We think the photographer caught something of the same spirit.

At right, the young visitors receive pamphlets and instructions before starting their tour. Both photos courtesy United Nations.



ABOVE IS PICTURED a plaque which hangs in the multilingual room at the Georgetown University School of Languages and Linguistics and which inspired the artwork for Donald J. Lloyd's article on pages 140, 141.

The sentence was first spoken by Charles V of the Holy Roman Empire some time between 1500 and 1558, presumably in Latin. In so linguistically sophisticated a center as the NEA it was not impossible to have it translated into half a dozen more languages.

Aspasia Adjemovitch, secretary for the International Relations office gave us translations in French, German and Serbian.

Florence Ih-chi Fan, administrative assistant on the DAVI staff, translated the Chinese sentence and used her good offices at the Chinese Embassy to have it written with a brush in authentic Chinese style.

Others who helped with the Hindi, Spanish, French, Danish, and German were Gertrude Warner, Carrie Grimsley, Clytia Montllorr, Anna Carlzon, all NEA, and Erika Hoffmann, German NATO Mission.

After that it was a simple matter to turn the collection over to Ken Frye, our art editor. We hope you like what he came up with.

• • •

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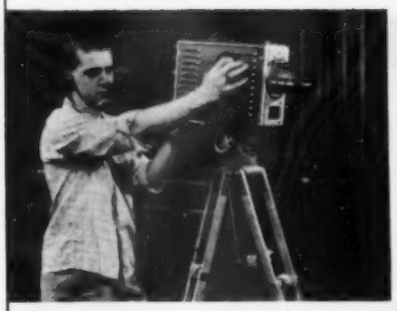
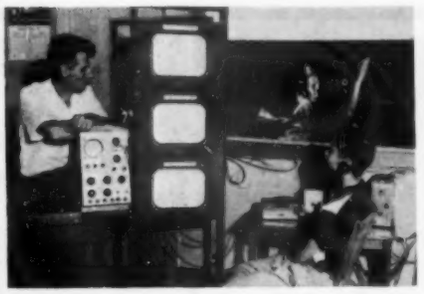


▲ Dage TV camera, operated by student, picks up scene for transmission in closeup to nearby classroom.

In classroom, the teacher refers a question over the talkback microphone to a student panelist, questions are answered immediately. ▼

DAGE TV AT WORK

At Evanston H. S. TV Workshop



▲ In control room, a student decides which of three pictures on Dage monitor shall be transmitted to the classroom, gives directions to cameramen over his mike and answers questions that come in on his headphones. Full-time TV engineer, at left, supervises student operators and provides maintenance.

Dage closed-circuit television equipment was chosen for the Evanston Township (Illinois) High School. Dage TV will be used to teach English, speech and typing courses this year. To aid the teachers in this project, student production crews were trained in the use of Dage equipment during the summer TV workshop at Evanston H. S.

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Photo Credits . . . Page 134, Japanese boy learning to count, courtesy Japan Camera Information and Service Center, 329 5th Ave., New York, photo by Misaki Yamafuji; Indian girls, United Nations Photo.

Page 135, classroom scenes, courtesy California State Department of Education, Bureau of AV Education, Sacramento 14, photos by William I. Stabler; boy planting trees, courtesy U. S. Forest Service.

Page 138, photos by Bill Weir taken of his sixth-grade, Lunalilo school, Honolulu.

Page 143, courtesy Public Relations, Georgetown University, Washington, D. C. (also plaque on this page).

Page 146, courtesy California State Department of Education, photo by Stabler.

Page 148, courtesy Department of Photography, Ohio State University.

Page 149, courtesy Lee W. Cochran.

Pages 150-151, courtesy North Dakota state game and fish department.

Page 164, courtesy Henry Ford Museum, Dearborn, Mich.

Art Decoration . . . Page 162, courtesy Coronet Films.

KNOW YOUR TEACHING GOALS

is exhortation of J. MURRAY LEE

children objectives and materials

Some teaching procedures remind Murray Lee of a hunter who fires a load of buckshot at a flock of birds hoping to hit some of them. Below Dr. Lee poses the problems and gives suggestions to the teacher who strives to relate children, objectives, and materials.

Double Objective—To create understanding of others throughout the world it is important to teach the acceptance of strange ways of life. Above, little boy learns to count with aid of instructional materials Japanese style. Below, Indian girls do their homework Indian fashion.

A JUGGLER who merely keeps three or four balls in the air at a time has an easy task compared to the mental juggling we do as teachers. Ours is an intricate performance as we keep in mind the differences and similarities of children, the scores of objectives we expect to realize, and the many materials which can be used.

We must know our children, their backgrounds, abilities, and achievements. Excellent statements of objectives often preface our courses of study, but these are valuable largely as background over which we need to place a mental transparency of our own children. Only as we look at objectives through the needs of the boys and girls we teach are we able to determine the objectives which are most important in our situation and which we have some chance of realizing.

Sixth grade children in Boulder, Colorado or Pullman, Washington coming largely from homes of college professors are very different from sixth graders in southwestern Colorado whose parents are primarily farm laborers, half of them with Spanish-American backgrounds. There are differences in vocabulary and language, travel experiences, social and economic backgrounds, and social, moral, and cultural values.

Wheat farming has real meaning to the children of Whitman County, Washington; dairy farming to the children of Monroe County, Wisconsin; the mountains to those who live in Boulder County, Colorado; and the ocean to those in Dade County, Florida. Obviously the objectives which will be realized at the end of the year and the instructional materials will be different in these situations.

Each of us, no matter on what level we teach, has the problem of working

(Turn to page 136)

IF YOU WOULD ACHIEVE THEM

and CARLTON W. H. ERICKSON

why did you use that film?

Write out your purposes, Carlton Erickson tells the teacher, and you will know what your goals are. Dr. Erickson also thinks that the teacher who can differentiate between pupil and teacher goals will be able to answer more accurately the question, "Why did you use that film?"

LOOSE THINKING about the reasons for putting films to work in the classroom is the number one killer of effective film method. Apparently this killer is no respecter of persons since it lurks among kindergarten as well as university teachers. The remedy has already been suggested. It is implicit in the correct answer to the question that every teacher needs to ask himself before, not after, his film showing: Why?

Many will rise quickly to the defense of their haphazard use of films by stating reasons that range from introduction of a unit to review and verification, claiming finally that there is no one best reason anyway. This latter claim is simply not true since there is but one valid and professional reference point for choosing films (and all other audio-visual materials) namely: the specific and identifiable, valid teaching objectives.

When teachers lack the ability to formulate valid teaching objectives, they cannot possibly make wise decisions about what to do before, during, or after using a film. And if audio-visual directors, supervisors, and building coordinators lack this key professional ability, or fail to grasp its significance, their in-service education leadership must also fail to prosper.

But of course none of this is new. Teachers have patiently studied about educational objectives in the past, and they have readily accepted the theory. "Good," they say, "for the undergraduate unit writer, but it doesn't apply to me." Too many fail to see in the procedure anything but an impractical, tedious and unrewarding task. A fresh look at teacher ability to formulate valid purposes as reference points for decision and action is called for, because not only will straight thinking about teaching purposes take the mystery and guesswork out of effective audio-visual methods, but also it will make teaching easier and more accurate.

This becomes obvious only when it is recognized that the *specific purpose* is the forerunner of a problem situation which a teacher sets up for his pupils (or leads them to set up for themselves); that it is a vital criterion of whether a specific film is a valid choice or not; that it facilitates the choice of what to say or do to build learner readiness to see a film; and that it determines the nature and quantity of follow-up activity which should ensue (discussion and/or practice).

Finally, a specific purpose is the only valid way by which a teacher can discover if he has been both ef-

(Turn to page 137)

Students listen to transcription and study model showing conservation practices—activities which the teacher predicts will lead to attitudes like that exemplified at the right.

Teacher objective—A young tree planter whose lessons in conservation made a lasting impression.

on several objectives at once. For instance, while developing the understanding that people differ throughout the world, it is most important to encourage attitudes towards others which permit the acceptance of these differences. The effect of the physical environment on creating differences should be stressed. Esthetic and moral values need to be developed. Certainly skills in locating and utilizing information and in communication would be a continuous concern. Better social and personal adjustment is another important goal in most learning situations. Selection of content, methods, and instructional materials are a most essential part of realizing objectives.

While we cannot work on only one objective at a time we must have clearly in mind the kinds of learning experiences needed for each. Too often the teaching procedure might well be compared to a hunter aimlessly firing a load of buckshot at a flock of birds. He hopes he will hit something.

This was well illustrated when a group of experienced teachers in the elementary schools were asked to suggest learning experiences in social studies which could be utilized to develop critical thinking. The results were descriptions of units on the various grade levels. A variety of experiences were suggested but very few that would actually contribute to critical thinking.

By way of a test for your own powers, how would you handle the following account of an early picture of Buffalo, New York, as given in *Notes of Joseph Landon?*

> In 1796 I was one of a party to survey what was then called New Connecticut. . . . In June we came into the Buffalo Creek with our boats and picked our camp on the bank of the creek just below the mouth of Little Buffalo. . . . At that time there was old Mr. Medaw with his son-in-law Mr. Lane and his family. . . . A Mr. Skinner kept a little log tavern on the brow of the hill. . . . A man by the name of Winnie and old black Joe kept a little whiskey shop on the margin of Little Buffalo Creek. . . . These were all the inhabitants Buffalo contained at the time. It was a wilderness.

Let us suppose you simply said to your students, "Before what date do we know people settled in what is now Buffalo?"

Let us say on the other hand that Miss Jones, concerned with developing the ability of her students to utilize information, asked, "What do we know about the population of Buffalo in 1796?" (At least six and probably more, depending upon the size of Mr. Lane's family.)

Let us asume that Miss Jones followed with this question: "Was the location of Buffalo at that time such that travelers passed through it and perhaps stopped?" (How else could a tavern and a whiskey shop in a community that small keep going?) Miss Jones may even have continued with other questions for which no information was available.

Both you and Miss Jones were concerned with getting across certain information concerning the early development of Buffalo. But Miss Jones was also concerned with developing the ability to interpret data and draw conclusions. Thus she managed to achieve several objectives at one time by being conscious of her goals and how to reach them.

We also need to be alert to the possibilities of utilizing materials fully. Many social studies materials provide unusual opportunities to develop quantitative thinking, but too frequently when numbers appear in an account they are skipped over.

Often films can be used for several purposes. In a child development class *The Angry One* is especially valuable for showing the reasons why a boy can become consumed with hatred and anger. This is helpful for clarifying ideas about the causes of behavior.

In one instance following the film a role playing situation was set up with teachers playing the part of a psychologist, a counselor, a principal, and the boy's teacher. They enacted a conference on what the school could do to help the boy. The result was a much better understanding of the relation between specialists and teachers, and the possibilities for making changes in the boy's school environment. Thus a second purpose was accomplished.

Often materials designed for one purpose can be utilized effectively for an entirely different purpose. The film, *General Concept of Method*, is designed to show prospective teachers the effect of two methods of teaching. In a school administration class it also provided background for the role playing of a teacher-principal conference on a lesson observed by the principal.

Before showing the film, half the class were told they might be chosen as the principal, the other half as teacher. A conference ensued during which the teacher was made to realize that she had been guilty of using poor methods. Each of the roles were played by several class members with the result that both "teacher" and "principal" became disturbed and upset. Everyone learned that helping a teacher improve her methods is no easy matter.

Obviously no amount of reading about teacher-principal conferences could have been as effective as the film and role playing. Participants and audience alike suffered with both principal and teacher. In every future conference, these principals will be at least partially conscious of the teacher's feelings. Their whole conference procedure will be different as a result.

We might make substantially more progress in our school programs if more often the faculty would take time as a group to clarify what they mean when they talk about a given objective.

As a result of one faculty's concern, study, and experimentation with the problem of children's social values, they greatly increased their efficiency in improving them. This work is described in *Children's Social Values* by A. W. Foshay, K. D. Wann, and Others, published by Teachers College, Columbia University.

A good teacher is constantly alert to improve the selection of methods and materials. Experimenting and evaluating their effectiveness is part of the fun of teaching. When objectives become more clearly defined the teacher can see what she must do to achieve them, and when she has mastered the procedure for a single objective she can then work on several purposes at one time.

fective and efficient. It appears that extra effort on purposes is worthwhile.

At the risk of oversimplification, let us define valid teaching purposes as the specific, identifiable understandings, abilities, attitudes, and appreciations which teachers set out to develop in their pupils. Doubtless quarrels over terminology and procedure should and will arise, but the point of value here is the emphasis upon the ability to identify the end products of the teaching process, and to state them with clarity and consistency. No one claims that the types of purposes stated above are to be achieved separately in pupils, or that, to be specific, an ability is taught apart from the requisite understandings, attitudes and appreciations. Furthermore, such valid teaching purposes ought to be a part of the larger grouping of purposes which even before the film experience has been chosen is the teaching unit.

Therefore, teachers who are accustomed to work from such statements of purpose have but to identify selected objectives toward which the film experience will make contributions.

Excerpts from the recent work of teachers in the writer's classes will show the results of effort to use consistent form and clarity in statements of purpose. It should be noted that in several of the examples which follow teachers have been prodded into identifying both concept and performance, as well as attitudes and appreciations.

1 Why did an English teacher use the film, *Making Sense With Sentences?* She used it to develop in pupils the understandings that sentences should express a complete thought; that sentences must have a subject and predicate and should be clearly stated; that good English is more easily understood than poor English; and that well-written letters are more likely than poor ones to be favorably considered by their recipients. She wanted to develop the abilities to write effective business and friendly letters and to judge the correctness of writing in both types. She wanted to encourage a critical attitude toward written material and an appreciation of well-written letters and good clear writing.

2 Why did an industrial arts teacher use the film, *Boring and Drilling Holes?* The teacher stated that his purpose was to stress accurate procedures for using the boring and drilling tools; to further his pupils abilities to take good care of tools; to foster attitudes of cooperation with one another and criticalness of one's own techniques; and to build an appreciation of complete and thoughtful planning and efficient and accurate working methods.

3 Why did a teacher use the film, *Forest Conservation?* In this example the teacher sought to develop in pupils the understanding that forests are of vital importance to men and animals; that depletion of forest land causes unnecessary top soil erosion; that forests need protection against fire and insect pests; that our great forests have been blindly attacked, depleted and wasted; and that forest land when wisely managed, can provide a constant supply of timber and other forest products. She wished to encourage attitudes of greater consideration for rights of others, individual responsibility for care of forests and forest lands, pride in our mighty forests, willingness to cooperate with forestry authorities in forest conservation procedures, and love for the out-of-doors.

The writer has discovered also that many teachers do not differentiate between their own and pupils' purposes. And strangely enough unless supervisors make an effort to teach how to formulate purposes, this deficiency might never be detected.

Teachers should realize that pupils' purposes are the problems (learning experiences, or assignments) that pupils are working on and trying to complete. The teacher's purposes on the other hand are the concepts and abilities as described earlier. The teacher must forever keep in mind valid purposes and must plan creatively for pupil discussion and activities to achieve those purposes. To achieve teacher purposes, as for example those aimed at in using the film, *Forest Conservation*, the teacher might set up a number of questions and problems like the following:

- In what ways can we personally help to protect local and national forests?
- How do people in our city, or classmates, feel about forest conservation?
- Prepare an exhibit for a school corridor or for a downtown store window in an attempt to promote better attitudes regarding aspects of forest conservation.
- Take a field trip to a sawmill to discover the amount of wastage in the operations.

These are pupil purposes not teacher purposes. These are the activities which the teacher predicts will lead pupils successfully to known learning products. Pupil purposes may be identified before or after the film showing, but the teacher's purposes, to do any good, had better come before.

Teachers should beware of being content to have purposes only "in their heads." When purposes are written out for comparison and criticism, weaknesses can be detected and eliminated.

Several errors frequently made by teachers when stating their purposes would be corrected in the opinion of this observer if they would:

- State understandings (insights, relationships, beliefs, conclusions, principles, and definitions) in the form of complete sentences.
- State abilities as a specific kind of performance.
- State appreciations and attitudes as recommended by William H. Burton—the former as the things pupils ought to like and show a tendency to choose; and the latter as relatively stable patterns of conduct.
- Follow the format used in the three examples presented elsewhere in this article until teacher ability to state purposes clearly and consistently is well developed.
- Use language pupils might use to express the same concept of action.
- Accept the current belief that today's educational purposes include performance as well as subject matter.

(Turn to page 163)

he truth about S P

There is more to sponsored materials than the obvious advantage of supplementary information, Mr. Salisbury thinks. In this article he shows how they can be used to challenge pupils to work at top capacity.

DURING the past decade teachers have been increasingly confronted with the phenomenon of "sponsored materials." On the one hand we have been tempted by an imposing array of free and attractive materials, and on the other, doubtful as to the propriety of their use.

While there may be differences of opinion regarding the types of business-sponsored teaching aids that should be used, there is no disputing that they offer certain advantages.

One obvious benefit is that the excellent display items available will motivate students to inquire and learn in addition to enriching the room environment. Another advantage is that the booklets, pamphlets, and other printed materials give the students current factual information and can thus be used profitably as supplementary source books.

Teachers themselves need current background information in many areas. Technocracy and social trends are developing so rapidly that information received in a training course a year ago or from last year's text is now probably out of date.

Sponsored teaching aids provide current knowledge which can help the teacher "keep up" with her youngsters. These materials are prepared by experts in their field, usually with the assistance of an educational consultant. We are teaching the best informed children we have ever known; they need the best informed persons as teachers.

During a recent revision of a catalog of industry sponsored teaching aids, it was the writer's responsibility to help evaluate over 7000 items available to educators. In this cross section of materials it was readily apparent that some were not suitable for classroom use. A number of so-called aids were sheer advertising. Some which were informative consisted only of a leaflet or mimeographed sheet. Neither of these types were judged acceptable.

The standards set for the revised catalog were as follows:

1 The materials must have direct bearing on curriculum subjects.

2 They must be informative and of sufficient service to the class or teacher to warrant expenditure of time and money required to obtain them. This stipulation would rule out one-page leaflets, or pamphlets whose main interest is showing the tourist spots of a state or country.

3 The materials must be free from advertising. With the knowledge that ethical and professional policies have banned advertising in public and private schools, sponsoring organizations are doing a better job of freeing their materials of this taint. It is not considered, however, that the name of the sponsoring organization on an item constitutes direct advertising. In reality, this type of advertising is present in every classroom. Maps give the name of the distributing com-

The Criteria for Business-Sponsored Educational Films is available for 75¢ from DAVI headquarters. Published by the Association of National Advertisers, Inc., it was reviewed and approved before publication by two DAVI committees—The Committee on the Bill of Rights for Instructional Materials and the Instructional Materials Committee.

By Gordon S. Salisbury

ONSORED materials

pany; supplementary texts contain the name of the company which printed and distributed them; even pencils list the name of their manufacturer. There is a fine line to be drawn here. If the materials in question give only an objective study of how something is manufactured, or tell about a country without propagandizing, they are not considered to contain direct advertising.

4 Because we were compiling a catalog of free teaching aids, we found acceptable only those materials which were free and could be retained by the teacher.

To show the proportion of items which met the above standards, out of the 7000 evaluated, a little more than 4000 satisfied the requirements. The writer's conclusion was that if the teacher chooses wisely, there is no question but what sponsored materials do perform a valuable service and have a place in the classroom.

Since it is impossible for each teacher to evaluate such a large array of materials a pre-evaluated listing is recommended, especially if organized in such a way that the students themselves can find what they need. (See page 156 for listing.)

Teachers in the primary grades will discover among these materials wonderful pictures, posters, charts, and simple booklets for their students. However, the listing has even greater educational implications for students in grade 4 and up through junior college.

From personal use and experimentation in the classroom, the writer has discovered that the learning situations for older students are practically limitless, bound only by the imagination of the teacher.

Catalogs listing sponsored materials should be placed in the hands of the students. After a student has located a desired item, he then has a meaningful reason to write a correct business letter. This is the ideal time to stress the necessity for neatness, correct spelling, and accurate copying of the name and address of the sponsoring organization.

Here are a few pointers which will help teachers and students to get the best results.

► Use a standard business letter form.

► State that the materials are to be used in the classroom and shared with all students.

► Give the class size, grade level, and subject under study. (Many organizations will send additional materials when given this information.)

► Use the school as return address, never the home address of student or teacher.

► When letters are written by students the teacher also should sign her name, thus showing that the request is authorized.

► Have only one student request the materials for the whole class. Avoid having all the children write to the same organization.

At this point it is well for teachers to remember that often these letters are the only contact business firms have with our educational institutions and that it is wise to let them see the students' best efforts. Sponsoring organizations have sent the writer samples of letters received, some of which were so poor that the meaning was undecipherable. Obviously these are not products that will inspire confidence in presentday teaching.

However, it is the writer's theory that any student who will work to do his best will benefit from this type of program. Often the writer has added on the bottom of a student's letter, unknown to him, "Obviously Billy is not the best writer or outstanding speller in our room, but he is interested in trains, and I believe our class will benefit from receiving the materials he has requested. I appreciate your cooperation in this matter."

When the materials addressed to the student arrive at school there is usually a hubbub as the others try to guess what the package contains. It has seemed a worthwhile practice to ask the student receiving the mail to show it briefly to the rest of the class. This gives the child an opportunity to speak before the group, and it also satisfies the curiosity of the others.

If the materials are intended only for classroom display, they may be exhibited and explained thoroughly.

There are outstanding materials at all reading levels (pictures for the kindergarten up through technical articles for the junior college student) plus a great number of informative publications for adults.

Materials at the children's level should first be used by the student requesting them; children who normally have little interest or apparent ability in reading will read and reread materials they have received through the mail. Afterwards, if they are left on a library table or placed in an open file the rest of the class will soon take advantage of the opportunity to use them.

Teachers should make clear to students that the materials received are to remain at school. Students who will take the class the following year can thus benefit from their use.

There is an abundance of sponsored teaching aids for the asking, and teachers will be thrilled with their students' response to them. The author believes that educators are overlooking an excellent teaching tool if they do not take full advantage of these materials.

So what happens when the materials start pouring in? See Mr. Salisbury's account next month on how students can arrange the accumulation for handy reference and at the same time learn valuable lessons in filing.—The Editor.

致博
用通
信語
徒文

Wie Viele Sprachen Sie
so viele Menschen sind

You are worth as ma

Language--r

By Donald J. Lloyd

Language is the root of communication, and as such needs basic research. What this means as revealed by the author will be new territory for many readers.

LANGUAGE is a natural for audio-visual instruction. People talk with their mouths and hear with their ears, but they do more than this. Speech is more than a stream of sound coming out of a round hole in the face. In normal conversation—where language habits are developed—both speaker and hearer participate in a complicated performance.

Recent studies have shown that the stream of speech is accompanied in each society by a patterned system of facial and body movements and gestures; it is modulated by overriding "vocal qualifiers"—also patterned—that indicate the speaker's attitude toward what he is saying. Thus besides the sounds of speech, the hearer responds to familiar sets of orderly visual cues. Any part of language—oral, aural, or visual—can be analyzed and presented for learning. The trouble is that research is proceeding too slowly; it is carried on by too few scholars in too few institutions, and its results are too little known.

For effective training in communication, speech must be systematically studied, whether one's intention is to become literate in his own language or to master a second. Reading and writing are matters of the hand and eye, but again recent studies have shown that they are more than this. We see with our eyes; to focus attention on visual stimuli of any kind, we look; when we focus attention on written symbols of language, we read.

Similarly, we hear with our ears; to focus attention on auditory stimuli of any kind, we listen; and when we focus attention on the spoken symbols of language, we "aud." Devised by Donald Brown of Sequoia High School, Redwood City, Calif., in his brilliant Stanford dissertation, the term "auding" is defined as attending to and interpreting the sound-stimuli of language; it is a communicative skill basic to speaking, reading, and writing, a skill that can be separately tested and systematically trained.

The trouble is that we know too little about it. Reading seems to be accompanied by a kind of "internal auding"; if this is so, then much current reading improvement theory must be revised and new approaches developed.

A Lateral Approach

There has been some shifting about in the teaching of language communication in recent years, much of it a kind of lateral movement, like a game of musical chairs. Instead of digging down into the mechanics of the language code (the signaling units of speech or writing in their arrangements, the means of communication), innovators try to brighten up practice with the message (what the language is saying, the matter and manner of expression).

English has often been swallowed up in Language Arts or the Core Curriculum, where it becomes a weak second-stringer to Social Studies. Or it has given way to Communication Skills—reading, writing, speaking, and listening.

But the practice of skills without insight is pretty futile; the attention of teacher and learner alike is concentrated on meaning rather than on the signals that communicate meaning. The language itself, the basic instrument of communication, is neglected.

Communication Skills would make sense as a grouping if cultivated on the basis of modern knowledge of language systems, but there is not much evidence that they are. In most English and Communications programs, grammar and usage are treated in traditional terms untouched by modern linguistic studies. In these circumstances, no improvement can be expected, no matter how ingeniously instructional materials are employed. The literary disciplines—logic, rhetoric, and criticism—must be reconstituted in post- rather than pre-linguistic terms; skills have to be cultivated on a scholarly base—that is, on a base of continuing research.

The shape of necessary research is

KOLIDO JEZIKA GOVORITE TOLIKO LJUDI VREDITE
achen Sie kennen
AUTANT DE LANGUES VOUS PARLEZ
AUTANT D'HOMMES VOUS VALEZ
chen sind Sie wert
FOR HVERT SPROG DU BEHERSKER,
ER DU VÄRD ET MENNESKE
h as many men as you know languages
आप जितनी भाषायें जानते हैं
उतनेही मनुष्यों के तुल्य हैं।
QUOT LINGUAS CALLES
TOT HOMINES VALES

e--root of communication

obvious; it is linguistic on the one hand and culturological on the other. For some years we have had models of what needs to be done and how to go about it in the schools of language and linguistics that have sprung up in scattered institutions—at Michigan under Charles C. Fries and Robert Lado, at Georgetown under Leon Dostert and Archibald A. Hill, at Cornell and Indiana, and most notably at the Foreign Service Institute of the Department of State in Washington.

The Foreign Service Institute was faced with the problem of training Foreign Service officers for posts abroad. Surely an American diplomatic post in a foreign country is a communication situation if ever there was one. Our officers must understand the society they are stationed in. They must know the language to such an extent that they can grasp, in conversations, official papers, books, and the press, not only what is said and how it is said, but even what is left unsaid.

Scholars Put to Work

The FSI assembled a group of scholars and set them to breaking languages and cultures down into their elements so that intensive training programs in both could be set up. This was pure research with a practical object.

Under Henry Lee Smith, Jr., and George L. Trager, the FSI conducted a number of basic studies of language and culture, until a wave of economy ripped up the staff and scattered the researchers. They analyzed the structures of a number of languages and worked out teaching techniques grounded in exact comparisons of native and target languages.

Since either native or target language was usually English, English got a great deal of attention. It is to the concentrated efforts of this school that we owe the most daring theoretical advances, the most detailed analyses, and the broadest applications of the past decade. Every aspect of language and its relation to the community which uses it came under scrutiny: language analysis, language and writing, language and literature, language and culture, language and psychiatry, language and developmental reading instruction.

Such massive advances are possible only in well-planned setups where groups of experts work with the equipment they need, and where they can converse with each other daily. Individual scholars working in isolation are handicapped in these respects.

By comparison, what is the picture in communication programs? During this same period graduate schools of "communication arts" were launched here and there, usually (as at Michigan State and Boston University) as combinations of graduate departments of speech, public relations, audio-visual, and the like. The bent of these schools is practical; the research they do is likely to be on contract for a corporation or a government agency; they prepare their graduates for communications in the business, governmental or industrial community. They are thus not a lively source of teachers of communication. It is rare to find a communication skills program (or a traditional department of English, for that matter) with even the loosest association with presentday linguistic knowledge. Yet language lies at the bottom of almost all communication in our society, and a knowledge of language in modern terms at the base of any effective teaching of communication.

Five New Books

Within the past year or so, five new books mainly for nonlinguists have come out interpreting current research findings on language: H. A. Gleason, *An Introduction to Descriptive Linguistics* (Holt); Henry Lee Smith, Jr., *Linguistic Science and the Teaching of English* (Harvard); Harold Whitehall, *Structural Essentials of English* (Harcourt Brace); Paul Roberts, *Patterns of English* (Harcourt Brace); and Donald J. Lloyd and Harry R. Warfel, *American English in its Cultural Setting* (Knopf).

The latter three are textbooks, Roberts for high-school use, and the others for college freshmen. The last named has been called "probably the best book for the adult layman."

This minute number must be compared with the dozens of English texts unaffected by this research which are released by publishers and will be used in schools and colleges by the thousands for years to come. No field is more in need of basic research; hardly any gets less, though any communication program which disregards linguistic research stands on sand.

(Continued on next page)

In second-language teaching, audio-visual techniques have already contributed much, from pioneering "teach yourself" records to elaborate tape laboratories. Realia of the culture to be studied, posters, slides, and motion-picture films, have given visual reinforcement to teacher and text. Yet here again research lags, and the full effect of instructional materials lags with it.

Part of the lag is in linguistics: we know now that intonation, (accent or tune) goes by patterned signals of pitch, stress, (loudness) and juncture (pause). We can, for example, tell a foreigner that he will improve his English by lengthening stressed syllables and overshortening all unstressed ones.

Classroom Not Recipient

Intonation, the last part of language to be structured out, is actually more important to learning than exact production of the "line" of speech sounds but few of the standard languages of Europe have been adequately described in this respect, and little of what is known makes its way into most classrooms.

Part of the research lag in second-language teaching lies also in the use of audio-visual materials and equipment. Even if used, what is the best possible employment of recording equipment and photography? That can now be answered in one word: total. If a cooperative project now afoot materializes, second-language teaching may be the first field to introduce a wholly integrated oral-aural-visual program of instruction.

With some problems solved and many others ahead, language departments at Michigan, Purdue, Tennessee, and Wayne universities and the Detroit public schools (with representatives from DAVI and the College English Association on the board of directors) have joined in a cooperative language teaching project aimed at the total audio-visualizing of second-language teaching. The director of the project is James McPherson of the Wayne Audio-Visual Consultation Bureau; in charge of production is George Borglum, whose beautiful language teaching films are widely used in French classes. The first pilot course is to be in French; it will consist of forty brief color films, matching magazines of slides, master tapes for pattern practice, and text materials keyed to the rest.

This is no business of patching up audio-visual materials to illustrate a textbook, but the integration of film, slide, tape, and text as they are produced. Vocabulary is introduced in pictures, then practiced in conversation about things seen in brilliant color. The structures of the language are broken down and filtered in a learnable sequence which is committed to the tapes for drill, and to the textbook for study. This is a step beyond the oral-aural approach now becoming fairly common; it engages the eye in language learning, as the child's eye is employed within a native milieu. The cultural content of the program is heavy; it is the history, customs, manners, and monuments of a society, the milieu within which its literature is written.

Much is known now about the use of films and slides in teaching, but what is the best use of them in a language course? Experiments show that short sound films can be run several times in a class period, and that slides may be run through for vocabulary study at a remarkable rate—up to several hundred an hour. Oral-aural teachers have had a difficult time with reading-method teachers, who question the value of speech-emphasis and practice tapes; the tape laboratories have shown results, but have not had good theoretical grounds for convincing argument.

Auding Concept Tested

At a conference called by the College English Association and Los Angeles State College in July to explore the auditory bases of language learning, Brown, the discoverer of auding and John Caffrey of Educational Testing Service who worked out ways of testing it, joined in work sessions with a panel of experts in speech, English, Communications, hearing pathology, and linguistics to test the reaches of the concept. The existence of auditory images for words met in silent reading was made fairly clear, and a theoretical basis was sketched for practice in hearing and forming utterances before meeting written symbols. For any written form he sees, the reader has some kind of auditory image; if it is one he constructs for himself, its effect on his language learning is pretty bad. Auding before speaking, speaking before reading, and reading before writing—this is the productive and effective order.

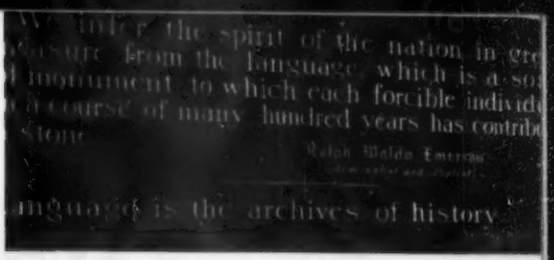
Pictured opposite are everyday scenes from the Georgetown University Institute of Languages and Linguistics in Washington, D. C. which the author cites as one of the "models of what needs to be done and how to go about it."

Instructional materials prepared to aid a pedagogy aimed in the wrong way at the wrong ends are bad. The nature of a language determines how we use it; what we think the language is and how we think it works determines how we teach it. Research is proving that our inherited ideas about language are far from the facts. Hence any communication program that fails to grasp and apply modern findings is doomed to inefficiency and failure.

Furthermore, audio-visual materials and methods do not live well with the tradition; if used with it, they are trapped in its failures and take undeserved blame. They live very well with the presentday scholarly concept of language; language is speech, and tapes serve the cultivation of speech; language is an orderly architectonic of signal units in arrangements, for which striking visual analogies can be used in teaching; words are about real things and actions in a real world, a world that can be pictured; speech is itself in part a visual performance, a pantomime directed to the eye, which can be caught on film.

Any standard writing system is a translation of speech from time into space—a line of symbols on paper. On one or another of these two—speech or writing—most human symbolizations are based. For their own health and prosperity, communication programs must keep up with linguistic research, must encourage research and engage in it, or they are just new and fancy ways of wasting classroom time and dissipating the efforts of teacher and learner alike.

Entrance to the Georgetown University school where students rely on extensive use of tape recordings in a lingual-culturological program.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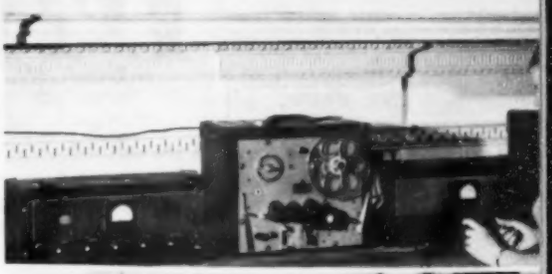
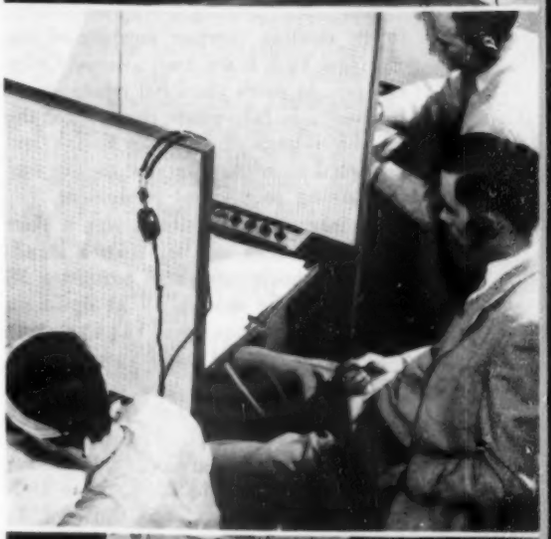
from the language which is a so
monument to which each forcible individ
course of many hundred years has contrib
Ralph Waldo Emerson
language is the archives of history.



Tape recorders on which master tapes are made. Monitor controls volume and tone as wires at left pick up translation from booth not shown.

Student listens to dictation on tape. Later will test himself by writing it. In background student makes master tape in native Russian.



Three students work from tapes—(left) drilling according to taped directions; (center) checking dictation; (right) writing dictation.

Here a student masters French verbs with the aid of tape. Lists of verbs and idioms to illustrate each are taken from the tape recordings.

Part of the tape laboratory's standard equipment is the duplicator which makes nine copies from a master tape. Students operate machine.

Student supplies his needs in bookstore. Shelves of tapes are arranged alphabetically by language, numerically by lesson and lecture series.

At Georgetown, where foreign-language conversation is more common than English, student relaxes at end of busy day with newspaper of her choice.

WITHIN THE DAVI FAMILY

Among the State Affiliates

THE ANNUAL summer meeting of the New York State Audio-Visual Council brought more than 300 educators to Rochester in July where they toured the office buildings of Eastman Kodak and marveled at what they saw in the way of training rooms and equipment.

Of interest to architects was a floor area 25 percent smaller than a standard-size schoolroom which permitted 38 students to be seated, all at optimum viewing positions—an arrangement achieved with tablet armchairs on raised tiers.

Later in the Dryden Theater the "library versus audio-visual" debate was aired by Herman Cooper, executive dean for teacher education, State University of New York, and Edward T. Schofield, supervisor of libraries and audio-visual education, Newark, N. J. Cooper told his audience that because many teachers still don't know how to use them, audio-visual materials should be divorced from libraries and concentrated in materials centers closer to the classroom. Schofield argued that the nature of the materials to be used rather than the form, is the criterion. A film or recording which provides basic education should be in the library with the basic books. Economy was another advantage cited by Schofield, who pointed to the successful integration of materials in the Newark public schools.

Francis E. Almstead, consultant on educational television for the New York department of education, demonstrated a closed circuit camera chain. Almstead said the arrival of school television would call for a new teaching requirement—"camera personality." Walter W. Bennett, Rochester public schools and University of Rochester, was chairman of local arrangements.

Pennsylvania Handbook

A committee to prepare an audio-visual handbook for teacher use in the schools of the Commonwealth has been appointed by the two Pennsylvania AV associations. Purpose of the book will be to provide a uniform source of practical information particularly relevant to the Pennsylvania school situation; it is not intended to duplicate or replace standard texts in the field.

U. F. Goodall, chief of the audio-visual section, Pennsylvania Department of Public Instruction, is spearheading efforts to secure professional and financial support for the handbook within the state. With adequate support the handbook can be available to teachers during the 1957-58 school year.

Meetings in Dakota

When North Dakota teachers meet for their annual state convention October 17-19 at the University of North Dakota in Grand Forks, the Department of Audio-Visual Education of the NDEA will sponsor a one-day program.

President Irving S. Spigle writes that the speakers will be Owen H. Johnson, district manager, Encyclopaedia Britannica Films, and Elgin Wollman, Midwest district manager, Society for Visual Education, Inc.

The latter will give two talks, one on teaching with filmstrip, and the other on teaching with tachistoscope. Mr. Johnson's title will be, "A Unique Contribution to Learning."

Mr. Spigle also reports two good meetings during the summer, both attracting approximately 150 persons to the Grand Forks campus. On July 10 Allan Finstad of the Ozalid Corporation was guest speaker during a one-day workshop on preparation of AV materials sponsored by the University Audio-Visual Center.

On July 16 and 17, two sessions of the annual School Administrator's Workshop were devoted to planning school buildings for use with audio-visual materials. Monday afternoon Zephyrin Marsh of the School Facilities Council spoke on the topic, "Do Our School Buildings Aid Education?"

The following morning John Brady of Bemidji (Minn.) State Teachers College was chairman of a panel including M. F. Peterson, superintendent of public instruction for North Dakota; Myron Denbrook, architect, and Mr. Marsh and Mr. Spigle.

Fall Conference

The Audio-Visual Association of California (Southern Section) plans a two-day conference for November 2-3 in San Bernardino.

Daytime sessions are scheduled for

Texans advertise their affiliation with DAVI in the photograph above taken at their Instructional Materials Conference last June. More than 450 persons registered for the three-day meeting at the University of Texas where the display attracted attention. Publications and membership literature of both TEXAVED and DAVI formed part of the exhibit.

Pacific High School, and the Friday evening reception and informal dinner for the Arrowhead Springs Hotel.

Six section meetings will take place Saturday morning from 9:05 until 1:30 p.m. Exhibits will include a distributors' section, flower arrangements, bulletin boards, and inexpensive and free materials.

Military Section

Acting with approval of the DAVI Executive Committee, the military delegates present at the Detroit Convention last March organized a section of DAVI.

The purpose of the Armed Forces Section is to support program objectives of the Armed Forces agencies and of DAVI by having military and civilian personnel of the Department of Defense participate in DAVI activities through chosen representatives. The Section will facilitate the exchange of audio-visual information among military and civilian educational programs.

A charter for the Armed Forces Section was approved at Detroit with Perry B. Graybill elected as chairman and Lawrence Braaten, vice-chairman. Executive Committee members are Lt. Col. Vincent A. Evers, Air Force; Thomas E. Bower, Navy; and Harold A. Williams, Army.

Headquarters Reports Summer Activities

DURING THE PAST SUMMER, the headquarters staff has helped prepare for the NEA two sound filmstrips. One was designed for use in large cities for membership promotion. The second is a report to members on NEA activities during the 1955-56 year.

The headquarters staff is also working with the American Association of Health, Physical Education, and Recreation in the preparation of a filmstrip for their use in membership promotion. Like the shoemaker's children who has no shoes, we think it is about time to prepare a visualized report to DAVI members and some membership promotion materials as well.

• • •

Members will be very pleased to know that the account for our Yearbook, "The School Administrator and His Audio-Visual Program" is now in the black. In the Spring of 1954, we borrowed from the NEA about $12,000 to finance publication. As of June of 1956, the account had been paid off, an indication that the yearbook filled a real need. Copies are still available and are used in many universities as texts for courses in AV administration.

Our supply of the first three brochures in the series, "Planning Schools for Use of Audio-Visual Materials," is getting so low that the Building and Equipment Committee is planning revisions prior to reprinting. If any of you have suggestions or appropriate materials, they would be welcomed.

• • •

The College and University Committee of DAVI has revised and added to the folios available from headquarters on a loan basis. These folios contain materials collected from colleges and are bound in loose-leaf binders, 10½ x 11½ x 3. The folio titles are:

Folio 1, Administrative Forms and Procedures
Folio 2, Handbooks and Teachers Manuals
Folio 3, Catalogs (3 volumes)
Folio 4, News Letters and Bibliographies
Folio 5, Campus Surveys and Progress Reports
Folio 6, How-To-Do-It Materials
Folio 7, Research and Project Reports
Folio 8, Audio-Visual Course Outlines
Folio 9, Production Facilities and Production Releases
Folio 10, Adult Education.

Procedures for borrowing the folios have been changed. Folios are now shipped via express prepaid and are borrowed only one topic at a time for a period not exceeding two weeks.

Institutional members of DAVI ($25 membership fee) may borrow the folios free of charge. Noninstitutional members ($5 membership fee) may rent folios for $2 per topic or $15 per set.

• • •

We have received quite a number of letters asking when we plan to issue a supplement to the original tape recording catalog. Since the first such supplement was issued last December, perhaps we should again call it to the attention of members. The 1955 Supplement to the National Tape Recording Catalog contains information on 200 new tape programs not included in the original catalog. Price of Supplement, 25 cents.

The DAVI-AERT National Committee on Radio and Recordings is now working on a second supplement. We hope it will be off the press by December. *(Turn to page 152)*

ACCSAVO Hears Wisconsin Educator

SIXTEEN STATES sent representatives to the annual meeting of ACSSAVO in Chicago July 22-24. Five others provided copies of current progress reports for distribution to the group.

G. E. Watson, state superintendent of public instruction for Wisconsin and principal speaker, pointed out that the public would in the future demand greater efficiency from their schools and that audio-visual materials would help meet the demand.

He warned that audio-visual programs must be practical and stated that the audio-visual specialist needs broad training. He indicated that a state's service program should be geared to the needs within that state.

Topics discussed at the three-day conference included reports of problems of the audio-visual programs in the states represented; the development and role of educational television; minimum standards of equipment; uniform systems of accounting for expenditures of audio-visual programs and teacher education, evaluation, administrative organization, and building requirements.

The Conference moved to accept the report on minimum standards of equipment recommended by the Audio-Visual Commission on Public Information (see account of meeting of DAVI Board of Directors); and appointed a series of committees to make studies and reports on the following: comparative costs of state audio-visual programs; state school building requirements as they relate to audio-visual programs; how-to-do-it materials needed in the use of new equipment.

Officers elected for the coming year were Garland Bagley, Georgia, president; William King, New Jersey, vice-president; Russell Steen, Montana and Russell Mosely, members of the executive board.

Those present at the meeting were: W. D. R. Stovall, Mississippi; Selden Watkins, Virginia; Mrs. Beatrice Simmons, Illinois; Syd Alkire, Illinois; Clyde Miller, Ohio; Hugh Proctor, Texas; Max Bildersee, New York; Garland Bagley, Georgia; Arnold Luce, Minnesota; Joseph Murphy, Connecticut; Russell Mosely, Wisconsin; K. C. Rugg, Indiana; Gladys H. Horgen, Iowa; Austin Olney, New Hampshire; Russell Steen, Montana; William King, New Jersey; George Wesley, Michigan; Seerley Reid, U. S. Office of Education; and Floyde Brooker. DAVI.

Evaluation

THE FINAL TEST of all the effort that goes into production, distribution and utilization of audio-visual materials is what happens in the minds of students. When the chips are down, good teachers will always ask, "Have these materials really done the job—has learning taken place?"

This article concerns itself with three questions: What principles should I keep in mind as I go about the process of evaluation? What can I, as a teacher, supervisor, or school administrator, do about this problem? and, What is the status of evaluation of audio-visual materials as a broad and fundamental problem for professional workers in the field?

If, kind reader, you doubt the complexity of the problem, consider these three film evaluations. The first is by a university audio-visual specialist, the second by an associate professor of education, and the third by a public school guidance director who observed the use of a film by five grade school teachers under her supervision.

I am not happy about criticizing any film as adversely as I feel that this one must be criticized, particularly when I feel sure that humanitarian motives were partly responsible for the film's being produced. Yet, I believe that for the first time I honestly feel that here is a film that is so completely "wrong" that its exhibition might even be harmful and damaging to the furtherance of social objectives in schools.

The acting is stereotyped, as are the characters. The conduct of the boys, as well as their dialogue, is unrealistic. No self-respecting adolescent (Thank God!) would be caught dead talking or acting as those kids did. Those adolescents behaved as adults hope adolescents will act, but not as they really act.

We have been working on this little film at various times over a period of almost two years. . . . One of the values of this film is that it is a real life situation. It could happen on any school grounds in the United States. . . . By using it in a relatively permissive situation with an understanding counselor, the children have reacted very well to this film. The film is not structured and it is not rigid. It has not been polished and shaped by an adult's idea of how children ought to be brought up and what they ought to think.

The curious thing about these three statements is that they were all written about the same ten-minute motion picture. Yes, there is an evaluation problem—and this brings us to the consideration of several important points.

There is no substitute for actual classroom tryouts and for careful evaluation of results. As the writer thinks back over his experience as a research worker in the field of audio-visual education, it is surprising to note the number of times predictions about the reactions of students to a film or about the results of objective testing were quite different from the actual results.

This is not to say that we should not make use of expert opinion and "armchair" evaluation. There will always be honest differences as to what various materials will do. The size of the evaluation job is so large that we must make use of all these methods.

THE LEGISLATIVE PROCESS 328.3
29 min., bw, $135.00, color, $250.00, 1954 EFLA EVALUATION
Audio-Visual Center, Indiana University, Bloomington, Ind. or EFLA Office
Subject Area: State legislatures
Evaluator: Wittenberg College, Ohio
Synopsis: The work of the Indiana General Assembly illustrates the legislative processes of a typical state government. Presents caucus meetings, opening sessions, governor's message, introduction of bills with advice of attorney-general and legislative bureau, committee action, reading of bills, engrossment, acceptance by both Senate and House, and signature or veto of governor. Filmed during 1953 legislative sessions.
Uses: To teach legislative processes of a state government; to show the steps a bill takes to become a law; for civics and adult education
Age Level: senior high, college, adult
Technical: Sound--good; Photography--good
Comment: Terms such as engrossment and enrollment need clearer explanation. Fine technical handling speeds up actual legislative timing but does not neglect special features such as machine tabulation.
Rating: Excellent
Copyright 1955 by Educational Film Library Association, Inc.
345 East 46 St., New York 17 EFLA No. 1955.2553

Here is a sample EFLA card reproduced in actual size. Based on evaluations made by EFLA members and subject-matter specialists in schools, colleges, and universities, the cards are sold in sets of 3000.

Schools that join EFLA receive 320 evaluations on new films each year. For further information on this service, write to Educational Film Library Association, Inc., 345 East 46th Street, New York 17, N. Y.

By Reign S. Hadsell

HAS LEARNING TAKEN PLACE?

However, we should recognize their limitations, and insist on trying out the materials in our own classrooms.

Evaluation can take place only in terms of purpose. Each year, in my introductory class in the utilization of audio-visual materials, I use a multiple-purpose film such as *Life Along the Waterways* (Encylopaedia Britannica Films). Generally, before the discussion is finished the class has supplied a list of ten or more subject-matter topics with which the film could be used effectively. This makes clear the point that it's impossible to evaluate a film unless you carefully define the purposes which the film is to serve. In other words, we can't just say that a film is good; we need to answer the question, "good for what?"

Don't be fooled by slick production techniques. There is no substitute for a meticulous analysis of the problems of conceptual learning with respect to the subject being treated, and for sound educational planning to put these ideas across. If the latter are adhered to, rough materials will quite frequently do the teaching job you have in mind.

Some time ago at the Yale Motion Picture Research Project we were developing a test for a film which eventually cost $28,000. Expensive production techniques were to be used; it was to be in color with animation and live sound. A tremendous effort went into the analysis of concepts and the design of the film.

While in production, a test for the finished film was requested. The producers were asked to furnish rough tryout materials which would be helpful in writing test items and as a result supplied what they referred to as a "pencil test running reel." Only the roughest kinds of sketches were used in making the black-and-white tryout film. It was designed mainly to time the animation and test the narration for the finished production. The estimated cost of the photography was approximately $1200.

When the rough films were tried in several classrooms, the imagination of the children filled in the gaps remarkably, and when the finished film came from the laboratory we were surprised to find that there was no statistically reliable difference in the effectiveness of the two productions.

The moral here is: Don't underestimate the importance of careful educational planning; don't overestimate the educational significance of fancy production techniques. This is not an excuse for careless or shoddy production, but it should encourage the teacher to make use of her own resources, even though they seem rough-hewn.

Don't neglect attitudes and appreciations. It is so easy to write objective test items covering straightforward factual information that our evaluation programs often neglect to check on the broader learnings. Yet these may be the very things which are most important. Attitudes in many instances influence behavior for the remainder of a lifetime. Quite often very subtle influences determine attitudes. As teachers we need to examine closely the possible influences of audio-visual materials in this area when we evaluate them.

Why Not AV Classics?

School children spend much time outside of school looking at television programs and going to movies. The question we need to raise is, are we giving sufficient attention to developing their discrimination? All evidence indicates that we need to devote more time to this objective. We stress the classics of American and English literature; why not more attention to the classics of the audio-visual arts?

In practical application of evaluation techniques, classroom teachers, supervisors, and administrators will profit by making use of materials already available as well as by developing systems of their own. One of the largest organized collections of film evaluations now available to educators is that of the Educational Film Library Association. See sample card on page 144.

Other useful sources are *Educational Film Guide* (reviews 11,000 educational films) and the *Filmstrip Guide* (6000 filmstrips), published by H. H. Wilson Company. A guide to other sources, single copies of which are distributed free to teachers by Eastman Kodak, is *Visual Aids Sources: Motion Pictures and Filmstrips.*

All of the professional audio-visual magazines, including this one, regularly review audio-visual materials. *Educational Screen's* evaluation department is operated by the staff of the Audio-Visual Center at Indiana University. Audio-visual textbooks also contain helpful suggestions.

The Division of Surveys and Field Services of George Peabody College for Teachers under Henry Harap has reviewed hundreds of posters, charts, maps and illustrated pamphlets and has listed those they consider most useful in their pamphlet, *Free and Inexpensive Materials for the Classroom* (Nashville, Tenn. $1).

Most teachers will want to develop their own card files. An important rule here is to keep it simple. Don't try some elaborate plan that is way beyond your time allowance. A few notes on a 3x5 card based on actual classroom tryouts should be one of the teacher's best guides.

Sample evaluation forms are often found in audio-visual textbooks and can be located by looking in the index under "evaluation."

(More on page 148)

Supervisors and administrators have a part to play in evaluation. Evaluative activities are an important kind of in-service training. They afford teachers an opportunity to work together in selecting materials and to exchange ideas. They also present an opportunity to discuss teaching methodology as portrayed in the films.

The school administrator's attitude toward selection and evaluation of audio-visual materials is of tremendous importance, as the following examples attest.

A beginning teacher in one of my classes reported that his first principal greeted him with the statement that there was no budget for film rentals or purchase of filmstrips and other audio-visual materials. He was handed a guide to free materials and told that a limited amount of postage money could be devoted to ordering and returning free materials.

In contrast to this the Rochester (N. Y.) public schools system makes a constant review and evaluation of audio-visual materials, each year stressing a different grade or subject matter area. Groups of teachers reexamine the units in the course of study and carefully look over catalogs and guides listing new materials. When a master list has been compiled, arrangements are made with the producing companies to secure preview prints. A schedule is prepared so that teachers may request materials in which they are particularly interested. No material is ordered which has not been given a classroom tryout and the approval of at least three teachers.

When materials are discovered which make an important contribution to learning, they are classified by the teacher committees as basic learning materials and, as such, are a required part of the course of study.

In the Rochester procedure we see a recognition of the importance of classroom tryouts and, even more significant, an acceptance of the idea that some audio-visual materials are just as basic a part of the instruction program as textbooks.

One of the signs of a maturing profession is the care and precision with which it reports on materials produced and distributed in its field. Applying illustrations from other fields is sometimes dangerous, but consider, if you will, the magnificent job the American Medical Association does in keeping its members informed about new equipment and materials in medicine. Or, to strike closer home, consider the huge volume of research on reading. Obviously, in the area of audio-visual education we have a long way to go.

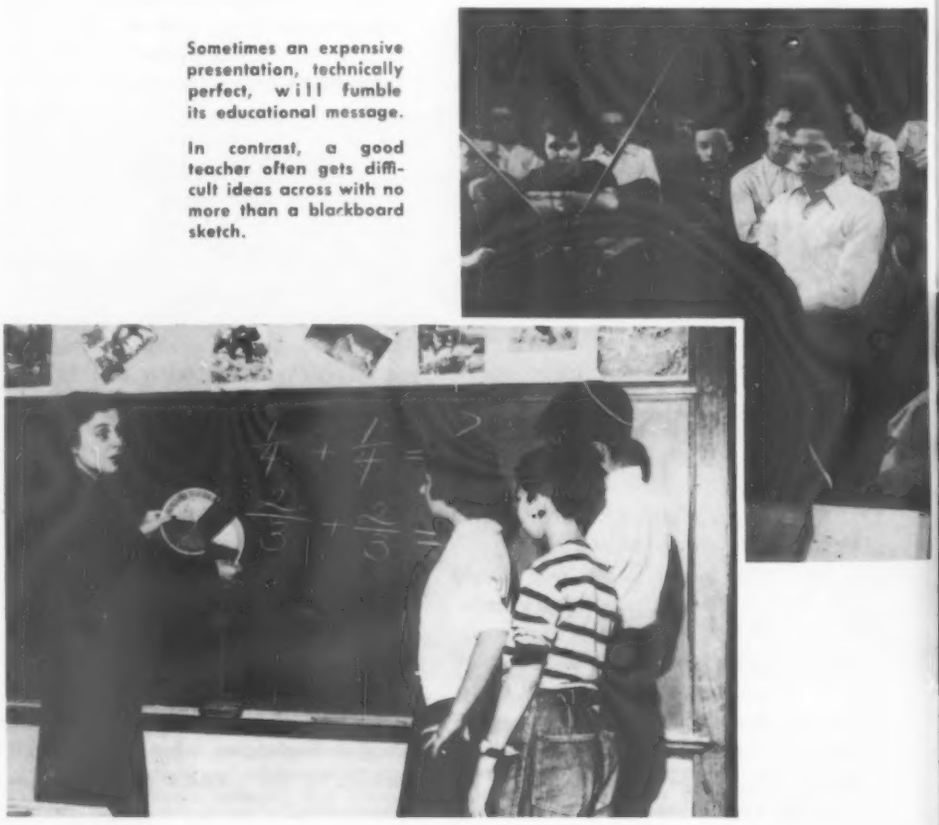
When one considers the large sums of money spent on the production and use of educational films, on audio-visual materials to convey educational ideas on television, on films in our international information program, on audio-visual materials in industrial and military training, and as one contemplates the forthcoming flood of materials the political campaign will bring this fall, it is obvious that we are putting millions of dollars each year into communication by audio-visual means.

By comparison we are spending only small change for research. The only large-scale programs which have continued over a long period have been those supported by the Armed Forces. We must strengthen our program by finding more resources within the field of education itself to help do this important evaluation job.

Also we must use sharper tools. Too much of our published evaluation consists of saying good things about good films. If our field is to have a healthy growth, we must learn to throw brickbats at audio-visual materials which are educationally shoddy. Short, capsule reviews have their importance, but we need to have more of our audio-visual materials "reviewed in depth."

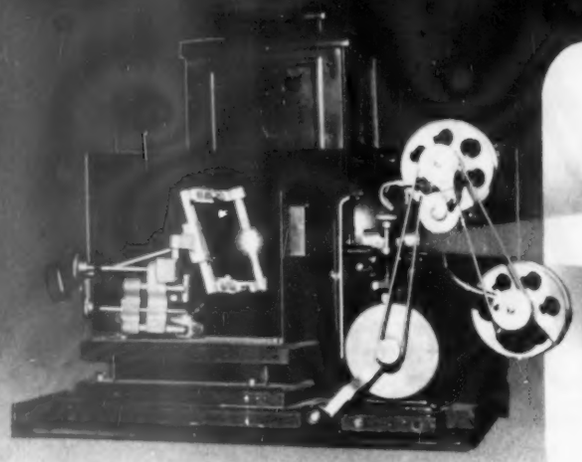
We need to explore the idea of "tested films." Some day producers will have to speak with confidence on the basis of objective evidence about what their films can do, rather than have their public relations specialists write descriptions which makes every film they produce sound attractive. Educational film libraries need to improve their catalogs to make them more informative and helpful to classroom teachers.

Finally, we need centers in our colleges and universities where continuing programs of research will help illuminate the problem of evaluation. When some of these things come to pass, we shall have better answers to that abiding question—Has learning taken place?



Sometimes an expensive presentation, technically perfect, will fumble its educational message.

In contrast, a good teacher often gets difficult ideas across with no more than a blackboard sketch.



the FLICKers CIRCA 1912

DAVI ARCHIVES RECIPIENT OF 44-YEAR-OLD MODEL THAT STILL RUNS

INTERESTED in old projectors for many years, M. I. Smith, supervisor of projected audio-visual aids for the Duluth (Minn.) public schools, discovered in 1949 several parts of an original Edison Home Kinetoscope Projector in Duluth's Central High School.

Intrigued with his find he began a deliberate search and through the Edison Laboratory Museum at East Orange, N. J. found a 1912 model still in running order.

Pictured on this page, the 44-year-old model now reposes in the DAVI Archives at Iowa State University, a gift of Mr. Smith.

Although it little resembles present-day models, this arc-type projector is, in its own way, ingenious.

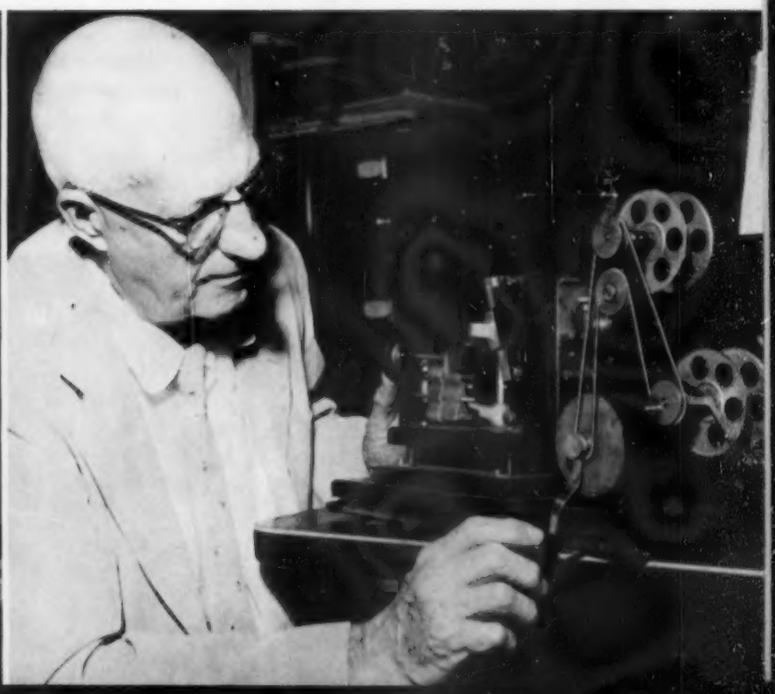
As Mr. Smith describes it: The film has three rows of images. When you come to the end of the roll, you shift it so the second row of images comes into the aperture and then you turn the crank backwards to continue the movie. At the end of the second row, the film is again shifted and the third row run through. A separate attachment made it possible to show a special type of lantern slides.

Patented in 1897 the inscription on the machine reads (oddly enough): "This patented machine is not licensed for use in the United States, its territories and possessions, (except its insular possessions and Alaska)."

Presentation to the Archives was made June 25, 1956, with Lee W. Cochran, director of the bureau of audio-visual instruction, State University of Iowa, acting in behalf of the Archives Committee.

S. G. Rose of the Victor Animatograph Corporation, who in 1955 presented the Archives with a 1923 model of the first 16mm Victor projector, was instrumental also in procuring the Edison Home Kinetoscope model.

Below M. I. Smith, donor (seated), and Lee Cochran inspect a 22mm film for this old home-type projector. Film subjects were sold for $1 to $20; after selecting a subject it was possible to return the original with a coupon and get another for $1 or less.



Mr. Smith cranks the projector to demonstrate how the mechanism can show three rows of pictures without interruption. An instruction book accompanying the machine suggests it was manufactured in 1912. It carries the name, Thomas A. Edison, Incorporated.

Wildlife... BROADENS

By John Hewston

The North Dakota state game and fish department has taken its conservation message into the schools in the belief that educating future citizens is the best safeguard for natural resources. As chief of information for the North Dakota department, the author offers his state's program as an example of nationwide activities. His description reveals increased use in AV methods as education is extended.

THE FIRST educational ventures of the North Dakota state game and fish department were directed largely at adults and consisted primarily of speaking engagements before sportsmen's clubs.

Personal talks are still given, but in varied forms and to all types of gatherings. Speakers use charts, graphs, colored slides, motion pictures, stuffed specimens of wildlife, and other props in putting across conservation programs. Actual demonstrations are conducted throughout the state in which sporting equipment and gear used by professional wildlife technicians are shown.

Although other new media are being used more than ever before, the personal touch cannot be done away with. It gives the audience an opportunity to ask questions, give vent to complaints, and feel as though they are a part of the activities.

In following the trend of other states, North Dakota's game and fish department has stepped up its youth education program immensely in the past two years.

A mobile wildlife display unit tours the entire state each summer, carrying live specimens of nearly all of North Dakota's wild animals. Exhibits range from field mice and ground squirrels to deer and antelope. Other inhabitants are coyotes, foxes, bobcats, hawks, owls, ducks, geese, pheasants, grouse, rattlesnakes, rabbits, badgers, skunks, and fish of several species.

The display is free to every community with the sole requirement that space be provided and that an electrical outlet be made available. Electricity is needed for a freezer that contains food and milk for the animals and to run the aquarium tanks.

In addition to being mechanics, animal keepers and doctors, plumbers, woodworkers, welders, and painters the display superintendent and his assistant give lectures and carry on other public relations activities. Someone is always on hand to answer questions, of which there are plenty, especially from youngsters.

The mobile display is in constant demand throughout the summer months, popular with young and old alike.

During the winter, the display superintendent tours the schools giving talks, showing movies and slides, and passing out literature. Most of the films used are on the elementary or intermediate level and concern lives of typical wild animals. Some are produced by organizations that specialize in youth educational films, but more and more they are made by the game and fish department itself with the superintendent as narrator. Poor films made right here in the state have proven more effective than excellent ones taken elsewhere.

All colored transparencies are taken in North Dakota. At present two basic sets, *Wildlife Resources of North Dakota*, and *Water Safety*, are used continually with others inserted occasionally.

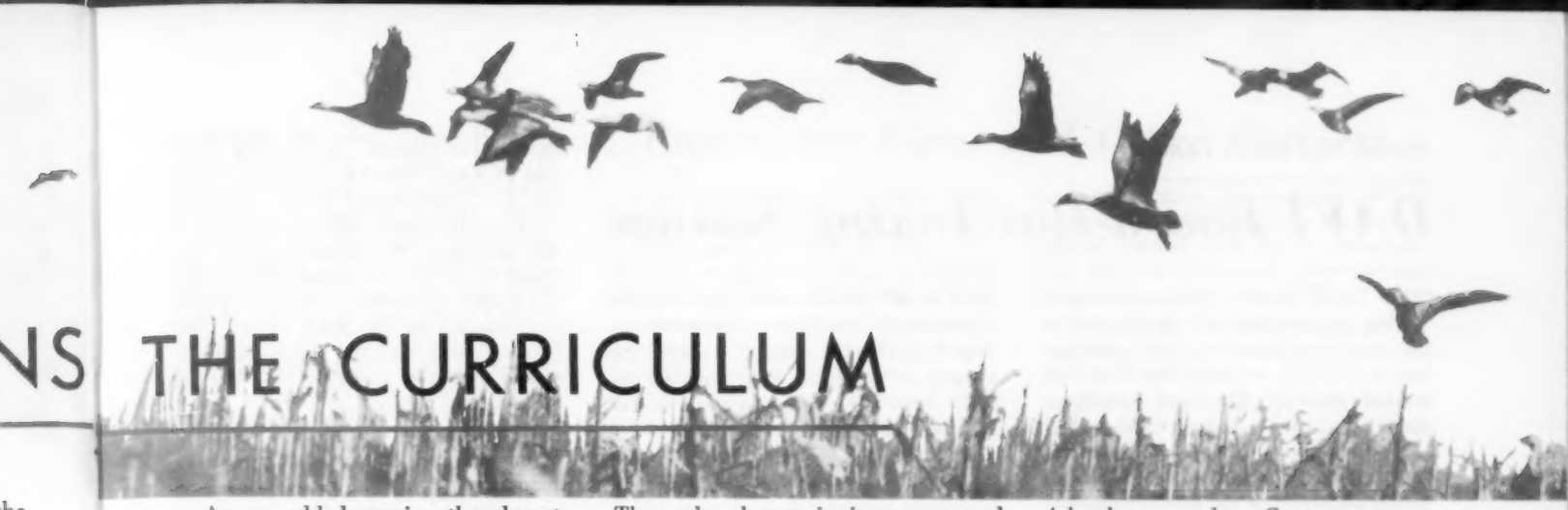
While visiting schools and answering questions the display superintendent also helps the teachers outline projects concerning conservation. Students make scrapbooks on conservation, design posters and write essays on wildlife, keep pets or balanced aquaria in the classroom, and prepare erosion or tree planting demonstrations for achievement day.

Four conservation officers are detailed to this school program during the winter, making a total of five department men working full time with the schools of the state. The program is received warmly by North Dakota teachers, who constantly request repeat performances.

Visual aids are built on large scale in North Dakota. Below, wildlife display attracts onlookers as it makes prairie stop.

Author Hewston prepares to telecast conservation message. Sets for tri-weekly show are often simulated rustic scenes.

It's a big day in this rural school near Belfield, N. Dak., when Warden Ed Bry brings projector and slides to classroom.



THE CURRICULUM

As an added service the department distributes about 4000 free copies of its monthly conservation magazine to schools and libraries. These are used as reference materials by the educators.

The largest project undertaken by the game and fish department in recent years has been the preparation, publication, and distribution of sets of wildlife lessons to teachers throughout the state. The lessons are well illustrated with drawings and photographs. Drawings are somewhat animated and wildlife is given personality in order to hold the attention. Written for the upper grades, the lessons are also used by high school and college classes. Each lesson covers the life and requirements of one important game species.

The lessons are enclosed in hard-cover loose-leaf binders which also contain the department's annual report and other materials for teacher reference. These wildlife lessons have filled a longtime lack in teaching aids in the state and are received enthusiastically by teachers and students alike. In fact, students sometimes request copies for themselves.

The game and fish department maintains an extensive film library available to any group in the state. The only charge is insurance and postage for the film's return.

Recently short films for use in grade school and junior high school have been increased to the extent that they make up the largest part of the collection. North Dakota teachers are making good use of such film subjects as tree plantings, basic soil and wildlife conservation, nature study, gun and water safety, land management, outdoor recreation, trapping, biology, and proper care of game meat.

A book library and new library of colored films are also accessible to the public.

The department has achieved statewide radio and television coverage with seven weekly radio programs over six North Dakota and one Montana station, and three TV shows each week carried by strategically located stations.

Visual aids of all types are used on TV. Four-by-five photographs, artwork on 4x5 telop-slides, 35mm color transparencies, and 16mm motion pictures are projected from the engineer's control room and narrated by studio personnel. The usual charts, graphs, posters, and preserved specimens accompany live programs.

Sets are designed to give the appearance of rustic hunting camps, lake shores, or dens. Contests are conducted from time to time with sporting goods or books awarded as prizes.

In the short time that many of these public services and educational programs have been carried on, they have shown tremendous results. Gain is evidenced by the average person's increased knowledge and interest in the work of the department. An attitude of cooperation and support is replacing former animosity among sportsmen and other groups.

Wildlife management is 90 percent management of the people. Their cooperation is indispensable if regulations and seasons are to be observed and legislation kept headed in the right direction.

Since the thinking of adults is difficult to change rapidly, building for the future through youth education is a top priority project in every state. Youngsters are naturally interested in the out-of-doors and are quite receptive to proper guidance in this respect.

Youth education reaches the adults of today indirectly. Subjects of interest to the student are repeated at home in the evening. Therefore, youth education serves a two-fold purpose. It educates today, and builds for tomorrow.

Mrs. Ruth Hickley rounds out slides lecture with Wildlife Lessons, teaching aid which covers life and habits of wild game.

Author of Wildlife Lessons is I. G. Bue, deputy commissioner. Like most wildlife officials, Mr. Bue doubles as educator.

Photography is important phase of wildlife education. Below is difficult shot of whitetail deer fawn resting in tall cover.

Within the DAVI Family

DAVI Board Has Taxing Session

THE DAVI Board of Directors, meeting in semi-annual conference in Chicago, terminated a hard two-day session July 22, satisfied that they had tackled some of the most important problems in their growing field.

High on the agenda was a discussion of the current report of the Audio-Visual Commission on Public Information entitled, *Minimum Requirements for an AV Program* (see box).

The Board moved to accept the report; to commend the AVCPI for their work; and to circulate or pulicize these standards along with DAVI standards and materials.

(The AVCPI, it will be recalled, is the commission that came into being as an outgrowth of action taken at the 1955 Okoboji Conference when a recommendation was made that a concerted campaign be undertaken to inform the public about the use of modern instructional materials. Its members are representatives from DAVI, EFLA, ACSSAVO, AASL, NAEB, JCET, UFPA, NUEA, and NAVA. Don Williams is chairman, and Charles F. Schuller vice-chairman. At the Detroit meeting last March the Board approved DAVI's participation in the AVCPI effort. At the same time DAVI's Executive Committee approved of giving national publicity to the statement that from 1 to 3% of the total instructional costs will have to be spent by most school systems to make possible a minimum program for the use of audio-visual materials of instruction.)

In Chicago the DAVI Board of Directors also moved:

- That a convention planning committee be appointed to review and evaluate past programs, to consider future conventions in terms of the total DAVI program, and to investigate the feasibility of cooperating with other organizations in joint sponsorship of national conventions.
- That DAVI accept the invitation of the Audio-Visual Coordinator's Association of Minnesota to hold the 1958 National Convention in Minneapolis.
- That a committee be appointed to study methods of handling resolutions involving policy and to submit recommendations to the Board of Directors at the Washington convention.
- That the National Staff be empowered to draw up a series of working papers on broad national issues to be submitted to the Executive Committee who will in turn refer them to state organizations for further discussion.
- That DAVI through appropriate committees establish and publish in brief form professional standards for facilities, equipment, and personnel.
- That the Association of Chief State School Audio-Visual Officers be asked to prepare a state administrative handbook.
- That a committee be appointed to select materials to be included in membership service packets.
- That the field consultancy service be continued and that a committee be appointed to carry on the program, including solicitation of funds.
- That DAVI cooperate with the NEA Travel Division in sponsoring European travel.

The Board also approved motions from:

- Marie McMahan who moved that a committee be appointed by DAVI to explore with representatives of ASCD the possibility of collaborative action by the two groups.
- Ward E. Ankrum who moved that the Field Service Committee be authorized to assemble data relevant to its past commitments and therefrom to publish criteria concerning consultant service for the establishment, administration, and implementation of audio-visual programs.
- Charles F. Schuller who moved that a joint committee with ACSSAVO be appointed to investigate and make recommendations concerning methods of accounting and financing AV programs.
- Neville Pearson who moved that the President appoint a committee consisting of E. Dudley Parsons, Ralph H. Hall, and other qualified persons to look into the feasibility of cooperation with SMPTE, Consumers Union, Bureau of Standards, NAVA, and others in testing and establishing standards for AV equipment.

Detroit Summary

During the course of the two-day session the Board heard a summary of the business transacted in Detroit in March. Since this report has never been published, certain of the actions may be of interest to AVI readers.

Walter Wittich, then president, reported at Detroit that the NEA had announced the appointment of Floyde E. Brooker as director of the NEA Division of Audio-Visual Instructional Service. J. J. McPherson moved that the Board of Directors express approval of the exchange of communications between the NEA executive officers and the DAVI Executive Committee which had resulted in the NEA action. Mr. Brooker was at this time formally named executive secretary of DAVI by the Board.

When the results of the 1956 election of officers and delegates-at-large were announced it was pointed out that two vacancies had occurred because persons holding unexpired terms as delegates-at-large were elected to other offices. At the same time it was reported that the National Staff had been unable to complete the election of Executive Committee members in 1955 and 1956 because of complications arising from constitutional requirements.

A nominating committee was appointed to prepare a slate of candidates with the result that the following were elected by secret-ballot of the Board: Clyde K. Miller and Kathleen Moon as delegates-at-large; Elizabeth Golterman and Paul W. F. Witt to one-year terms and J. J. McPherson and Charles F. Schuller to two-year terms on the Executive Committee. Serving on the nominating committee were Constance Weinman, chairman, Walter Bell, L. C. Larson, and Don Smith.

Centennial Plans

Floyde Brooker reported briefly in Detroit on plans for celebrating the NEA Centennial Year. Charles Schuller moved that a committee be appointed to plan DAVI's contribution and the motion was carried unanimously.

Following up discussion on a resolution proposed at the business meeting, Ernest Tiemann moved in Detroit that the President with the approval of the Executive Committee appoint a special committee to study requirements of training and experience for persons in the individual school responsible for providing assistance to teachers in the procurement, preparation, and use of audio-visual materials. The committee was instructed to report at the next national convention.

Procedures for conducting the vote on the title of the official magazine were approved after prolonged discussion.

The 24 delegates representing 20 states at the Chicago Board meeting were: Leonard B. Ambos, Texas; Ward E. Ankrum, Missouri; David P. Barnard, Wisconsin; Lee W. Cochran, Iowa; Robert deKieffer, Colorado; James P. Fitzwater, Illinois; Elizabeth

Golterman, Missouri; Ralph H. Hall, Ohio; W. A. Jarboe, Indiana; Elliot H. Kone, Connecticut; F. Edgar Lane, Florida; L. C. Larson, Indiana; Marie McMahan, Michigan; Clyde K. Miller, Ohio; Ursula M. Moran, New York; Neville P. Pearson, Minnesota; Thurston M. Reeves, Pennsylvania; Charles F. Schuller, Michigan; Hazel C. Sherrill, Georgia; Nelle Still, Georgia; Ernest Tiemann, Texas; Desmond Wedberg, California; Paul W. F. Witt, New York; and Walter A. Wittich, Wisconsin. Representatives from the National Office were Floyde E. Brooker, Anna L. Hyer, and Mary C. Welch.

Broadcasters to Georgia

The National Convention of the National Association of Educational Broadcasters will be held at the Biltmore Hotel, Atlanta, Georgia, October 16-18, 1956.

Convention Plans and Other Business

THE EXECUTIVE COMMITTEE, also meeting during the NAVA convention in July, appointed the following to the National Program Planning Committee for the 1957 Convention: Walter Bell, chairman, Roger Albright, Gertrude G. Broderick, Donald P. Ely, Wanda Daniel, Elizabeth Golterman, Horace C. Hartsell, Charles F. Hoban, George E. Ingham, Clyde K. Miller, Altha Sullivan, Ernest Tiemann, and Constance Weinman.

The Executive Committee also:

- Moved that the pattern of the DAVI national convention for 1957 be altered to accommodate changing needs of the audio-visual field and to take advantage of Washington, D. C. as convention site.
- Moved that a vote of confidence and approbation be extended to the Interim Editorial Committee for DAVI's official journal with the recommendation that the Committee serve through 1957 as originally scheduled.
- Appointed the following as a Committee on National and State Reporting of AV Expenditures: Amo De Bernardis, chairman, Walter Bell, Wesley Meierhenry, and Joseph Murphy. This action was taken in the hope that the Committee could assist the U. S. Office of Education in its current project to develop uniform school accounting practices.
- Approved appointments to the following committees: Legislative, Buildings and Equipment, Television, and Research.
- Appointed Floyde E. Brooker as U. S. representative to the International Council on Educational Films.

Nebraska Officers

The 1956-57 officers elected for the Nebraska State Audio-Visual Association are: president, Ruth Moline, director, Bureau of Teaching Aids, University of Omaha; secretary-treasurer, Robert Stepp, supervisor, Bureau of Audio-Visual Instruction, University of Nebraska; and publications, Wesley C. Meierhenry, Teacher Placement Service, University of Nebraska.

Minimum Requirements for an AV Program

(RECOMMENDED BY THE AUDIO-VISUAL COMMISSION ON PUBLIC INFORMATION)

Equipment (Basic Minimum)

16MM SOUND PROJECTORS	1 per 300 students or major fraction thereof At least 1 per building
FILMSTRIP AND 2 x 2 PROJECTOR	1 per 200 students or major fraction thereof At least 1 per building
*OPAQUE PROJECTOR	1 per building
RECORD PLAYER (3 SPEED)	1 per kindergarten class or, if no kindergarten, per first grade 1 per 5 other classrooms At least 2 per building
TAPE RECORDER	1 per 300 students or major fraction thereof At least 1 per building
AM-FM RADIO RECEIVERS	1 per 5 classrooms At least 2 per building where appropriate program materials are available
*OVERHEAD PROJECTOR (7 x 7 or LARGER)	1 per building
SCREEN (60 x 60 OR LARGER)	1 per each 2 classrooms
TV RECEIVERS (ALL CHANNEL)	At least 1 per building where appropriate program materials are available

Light Control (Basic Minimum)

Some device or method must be used in each classroom to reduce the light sufficiently for satisfactory projection.

Personnel (Basic Minimum)

Someone must be made responsible for the audio-visual program. This person must be given sufficient time during school hours to do a professional job.

*At least one of which must be equipped to handle 3½ x 4 slides.

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FOR REMEDIAL, AVERAGE AND GIFTED STUDENTS . . .

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FLASH-TACHMENT for converting a 2x2 filmstrip projector into classroom tachistoscope $5.00

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NEWS AND VIEWS

ON THE UNIVERSITY FRONT. . . .

THE NEWLY FORMED Audio-Visual Communication Division of the National University Extension Association has requested permission from the NUEA executive committee to affiliate with DAVI and to be represented on the DAVI Board.

This move has significance for the entire audio-visual field. First, it will encourage the planning of a more coordinated program between DAVI's College and University Section and the new NUEA group.

Second, it is certain to lead to a closer working relationship between the audio-visual and radio and television fields.

Third, increased organizational strength will permit the new division to play a more active role in NUEA and will enable it to undertake national projects of importance.

New chairman of the Division is Ernest Tiemann, University of Texas. Armand Hunter, Michigan State University, is vice-chairman and K. C. Rugg, Indiana University, secretary-treasurer.

The scope of the new organization's program is shown by five permanent committees that have been established: research, Walt Wittich, University of Wisconsin, chairman; workshops and in-service education, Dr. Schuller, chairman; improving audio-visual communication techniques, Mr. Cochran, chairman; committee to offer its services to NUEA officials for assistance in visualizing national or regional conventions, Burton Paula, University of Minnesota, chairman; education and industry cooperation, J. C. Fitzgerald, chairman.

REIGN S. HADSELL, associate director of the audio-visual center at Syracuse University, left his post August 14 to spend a year's leave of absence in Iran. He will be replaced by Donald P. Ely, formerly audio-visual director for the Hicksville (N. Y.) public schools.

Dr. Hadsell will join a team of U. S. audio-visual specialists serving the Iranian ministry of education as consultants on film production and the printing arts. Financed by the Iranian government with assistance from the U. S. International Cooperation Administration, the program is operated by the audio-visual center at Syracuse University under contract with ICA.

This is a new program which represents an advanced stage of audio-visual work first started by the Syracuse University in 1950, when it became the first educational institution to do film work in underdeveloped countries for the U. S. Government. Since then university crews have made 190 films in Iran, largely for Point Four and centered on health, education, and agriculture.

In 1953 Syracuse University set up an apprentice training program for Iranians. After two years, 60 Iranians were able to assume all facets of film production.

As summed up by Don Williams, director of the audio-visual center at Syracuse: "This contract represents the coming of age of a long-range American program in foreign technical aid. First, the university teams made the films; then they went a step further as teachers of film production methods. Now they are entering the final stage in Iran as advisers."

NAVA Moves Offices

NAVA will move its national headquarters from Evanston, Ill., to Fairfax, Va., near Washington, D. C.

New NAVA officers are Ainslie R. Davis of Denver, president, who succeeds Alan B. Twyman of Dayton, Ohio; William W. Birchfield, Montgomery, Ala., first vice-president; P. H. Jaffarian, Seattle, Wash., second vice-president; W. G. Kirtley, Louisville, Ky., secretary; and Ray Swank, St. Louis, Mo., treasurer.

NAVA's 1957 convention and trade show is scheduled for the third week in July at Chicago's Morrison Hotel.

NEA Joins Granik

The National Education Association has become affiliated with Theodore Granik's weekly television program, *Youth Wants To Know*, in accordance with an agreement signed at their national convention in Portland.

In making the announcement, Mr. Granik, founder of the award-winning show in 1951, stated that he is especially proud to be identified with the National Education Association on the eve of its 100th anniversary.

OF PEOPLE AND PLACES

EARL STROHBEHN, audio-visual director at Oak Ridge, Tenn., directed a four-week community resources workshop this summer for 28 elementary and secondary principals in Butler County, Pa. Mr. Strohbehn who visited the national office enroute home said he had good opportunities to push audio-visual materials such as films and filmstrips, although the biggest thing in the workshop was direct contact with industries in the locality—mushroom mining, nursery farming, and others. Teachers gave their preferences and 12 projects were organized. Several publications came out of the workshop as well as materials the teachers would take back to school in the fall. Tremendous interest was apparent in the community. This year the workshop counted 16 contributors and expected more next year. Even banks are taking notice, Mr. Strohbehn said.

DONALD J. MURPHY, audio-visual director for Amherst (N. Y.) School District No. 18, received his doctor's degree in educational administration from the University of Buffalo June 10. Murphy is president of the Audio-Visual Section, Western Zone, New York State Teachers Association.

WILLIAM H. ALLEN, editor of *Audio-Visual Communication Review*, has left his position as associate professor in cinema and education at the University of Southern California to accept another with the Rand Corporation of Santa Monica as associate social scientist in the System Development Division.

CLARENCE O. BERGESON, audio-visual director, University of Maine and SAMUEL COLEN, audio-visual director at Hewlett High School, Long Island, N. Y. received doctors' degrees at Teachers College, Columbia University in June.

HAROLD WIGREN, audio-visual director for the Houston (Texas) public schools directed the educational television workshop at Florida State University again this summer.

PAUL W. F. WITT, Teachers College, Columbia University, served as consultant for the statewide audio-visual conference at Alabama Polytechnic Institute at Arban, June 21-22.

CHARLES A. CATE left the University of Florida this summer for two years in Iraq where he will be director of the audio-visual center in the ministry of education.

HARRY A. JOHNSON, associate director of the audio-visual program at Virginia State College, Petersburg, taught for the second year on the summer session staff at the University of Maine at Orono.

ERWIN WELKE, University of Minnesota is EFLA's new president, replacing GARRETT WEATHERS of the South Bend (Ind.) public schools.

PRESIDENT L. C. LARSON appeared on Don McNeil's Breakfast Club radio program between sessions of the DAVI Board meeting in July during the NAVA convention.

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"CHRISTMAS SERIES"
for Elementary Grades
6 Classroom-tested FILMSTRIPS
1. The Story of "Silent Night" (Music)
2. The Tree and Other Traditions (Social Studies)
3. Santa Claus and Other Traditions (Social Studies)
4. The Story of the Christmas Seal (Health)
5. The Christmas Tree Industry (Science)
6. A Safe Christmas with the Reeds (Safety)
188 Lighted Pictures
Complete Series $33.50
Individual Filmstrips $5.95
Designed to help children channel their holiday enthusiasm into a valuable, educational experience, these filmstrips correlate school activities with the festivities of the Christmas season.
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LEO MARTIN and HORACE HARTSELL have joined the staff at Michigan State University. Dr. Hartsell who comes from the Texas Technological College will be associate professor of audio-visual education at Michigan. Dr. Martin leaves a job as chairman of the Division of Communication Arts at Boston University to head the School of Communications.

JAMES CHESEBROUGH, formerly audio-visual director of Fenn College, Cleveland, has succeeded Mrs. Fern Heckelman as audio-visual director at Western Reserve University. Mrs. Heckelman leaves for a year of graduate study under Don Williams at Syracuse University.

JOHN R. SHAFFER, formerly director of audio-visual education, Appalachian State Teachers College, Boone, N. C., has accepted a new position as director of audio-visual education, State Teachers College, Cortland, N. Y.

GEORGE GERBNER has left his post at Torrance, Calif., for the University of Illinois where he will join the Institute of Communications Research.

ROBERT L. SHOEMAKER has joined the Society for Visual Education, Inc. as special representative. Shoemaker was formerly associated with DuKane Corporation where he was manager of the Audio-Visual Division and sales promotion manager. He is a past chairman of the NAVA Advisory Committee.

HAROLD BENDA has left his post as assistant coordinator with the New Jersey State Department of Education to head the Department of Education at West Chester (Pa.) State Teacher's College.

STACEY L. BRAGDON, director of audio-visual education for the Wellesley (Mass.) public schools, is the new president of the Massachusetts Teachers Association for 1956-57. Mr. Bragdon has long been an active member of DAVI.

Materials and Equipment

"WHERE can I get materials on . . ." is a live question throughout the school year; and especially at the beginning of the year when it offers audio-visual consultants, librarians, building coordinators and classroom teachers a happy meeting ground for identifying sources and policies on sponsored materials. (See page 138 for detailed treatment of this subject.) As course objectives, teaching units, and class projects take definite shape, the selective search for free and inexpensive supplementary materials gains momentum. Offering direction in this search are the following references:

Educators Guide to Free Films. The 16th annual edition, 1956, describes approximately 3500 titles and their sources, cataloged by topics. Includes source, subject, and title index. Educators Progress Service, Randolph, Wis., 560 p. $6.

Educators Guide to Free Slide Films. The 8th annual edition, 1956, in about 200 pages, includes descriptions and sources for over 600 titles of silent and sound filmstrips and sets of slides available from about 100 sources. Educators Progress Service, $5.

Educators Guide to Free Tapes, Scripts and Transcriptions. The 2nd annual edition, 1956, in about 150 pages, includes descriptions and sources of 58 free tapes, 181 free scripts, and 19 free transcriptions. Educators Progress Service, $5.75.

Elementary Teachers Guide to Free Curriculum Materials. The 13th annual edition, 1956, in more than 300 pages, includes descriptions of more than 1200 selected catalogs, pamphlets, charts and other curricular materials available from over 500 sources. Educators Progress Service, $5.50.

Free and Inexpensive Learning Materials. The 7th annual edition, 1956, includes descriptions and sources of almost 4000 titles (mostly pamphlets and posters) organized under topical headings. Division of Surveys and Field Services, George Peabody College for Teachers, Nashville 5, Tenn. 244 p. $1.

Sources of Free and Inexpensive Materials. Identifies instructional materials—pamphlets, pictures, charts, teaching units, course outlines, exhibits, films, filmstrips, slides, kits—and their sponsors. Organized according to sources and by subject index. Field Enterprise, Educational Division, Merchandise Mart Plaza, Chicago 54. 192 p. $5.

Catalog of Free Teaching Aids, by Salisbury and Sheridan. Revised Edition, 1956. Lists titles of free booklets, charts, posters, filmstrips, kits, etc., available from more than 850 sources. Cataloged according to topic. Gordon Salisbury or Robert Sheridan, Box 943, Riverside, Calif. 142 p. $1.50.

Free and Inexpensive Materials on World Affairs, by Leonard S. Kenworthy. Identifies titles and sources of inexpensive pamphlets, books, maps and pictures. Public Affairs Press, Washington, D. C. 1954. 94 p. $1.

Where to Buy 2x2 Slides, by Elsie Phillips Heyl. A directory of producers of 2x2 slides; organized topically. Enoch Pratt Free Library, 400 Cathedral St., Baltimore 1. 1955. 30 p. 15 cents.

National Tape Recording Catalog. Description of magnetic tape recordings and services available. Department of Audio-Visual Instruction, 1201 Sixteenth St., N.W., Washington 6, D. C. (*National Tape Recording Catalog,* 50 cents; December 1955 supplement, 25 cents.)

"A Bibliography of Bibliographies of Instructional Aids to Learning," by Robert D. Marshall. *Curriculum Bulletin No. 57* (5th Revision). A 42-page annotated bibliography of references and source lists classified according to subject field and type of publication. School of Education, University of Oregon, Eugene. 1954. 65 cents.

Publications List. 51-page catalog of the National Education Association. Includes listing of the inexpensive curriculum aids, research reports and publications of the NEA and its various departments. Free. Primarily materials for teachers.

Selected United States Government Publications. Superintendent of Documents, U.S. Government Printing Office, Washington 25, D. C. Listing of inexpensive government publications. Biweekly. Free.

For a free catalog listing some of the free educational industry-sponsored 16mm sound motion picture films, write to Modern Talking Picture Service, 3 East 54th St., New York 22.

For suggestions on utilization of sponsored materials: *Using Free Materials in the Classroom,* Association for Supervision and Curriculum Development, 1201 Sixteenth St., N.W., Washington 6, D. C. 16 pages. 75 cents.

Healthy Living Radio Scripts. Free volume of 30 Healthy Living scripts in which health information is taught in a series of radio quiz programs featuring the elementary school children of your own community. The complete kit will be sent without charge to teachers and supervisors. Includes the script volume, teacher's manual, evaluation report, production manual, and promotional brochure. Programs can be used for actual broadcast or as classroom exercises. Send requests to Gale R. Adkins, Bureau of Research in Education by Radio, University of Texas, Austin.

CORRECTION

In a review of film releases in the May issue of *Instructional Materials,* Bailey Films was listed as a source for *Water Colors in Action.* However, because of poor spacing it appeared that Film Associates of California was the intended source.

We are happy to print as clarification the following paragraph from Irene Poling of International Film Bureau, Inc.:

"*Water Colors in Action* is an exclusive release of International Film Bureau, Inc., available on the West Coast from Bailey Films, Inc., 6509 De Longpre Ave., Hollywood 28, Calif., but *in all other parts of the United States and abroad* available from International Film Bureau, Inc., 57 East Jackson Blvd., Chicago 4, at a sale price of $110."

(More on page 160)

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LOOKING AT *New Literature*

THE WHOLE of the June 1956 issue of the *Journal of Teacher Education* is given over to a "penetrating, impartial appraisal of the possibilities and dangers of the Bay City Plan." Better known as the experiment in teacher aides, the Bay City Plan was undertaken in the public schools of Bay City, Mich., with the cooperation of Michigan Central College.

The study was proposed for the following (among other) reasons: to inquire into the teacher's job and the practices now employed in staffing our elementary schools and to scrutinize methods and materials of instruction.

Writing their views of the experiment are G. E. Rast, superintendent of schools, Westport, Conn.; Frames I. Hymes, Jr., professor of education, George Peabody College for Teachers; Francis S. Chase, chairman, department of education, University of Chicago; Phillip J. Rulon, professor of education, Harvard University; and others.

In these times when many school administrators are endeavoring to find answers to the problems of teacher shortages and when educational television is often proposed as one answer, audio-visual specialists might find this a valuable issue.

"The Role of Sensory Materials in Meaningful Learning," by Eunice Lewis. *Mathematics Teacher* 49: 274-77; April 1956.

The need for evaluation of sensory teaching aids is high-lighted in this discussion by a teacher in the University High School, University of Oklahoma. She concludes: "There are two types of sensory aids—those used to enrich, entertain, and stimulate interest. Each has a role in the pupil's mathematical experiences; however, each must be used under the guidance of a wise teacher who employs certain safeguards. In fact, the use of any sensory materials should always be regarded as a supplement to good teaching and not as a substitute for good teaching."

World Communications: Press, Radio Film, Television. UNESCO, 19 Avenue Klèber, Paris. 1956. 264 p. $8 (Paperbound).

A gold mine of statistical information, this report was prepared in the Department of Mass Communications, UNESCO, with pictographs by the Netherlands Statistical Foundation.

Eleven pictographs show the world situation in the following areas: press and its readers; producers and consumers of newsprint; network of news agencies; radio audiences; distribution of radio transmitters; major film producers; news reels; television; literacy; degrees of availability of press, radio, and film; and how technical assistance can be obtained.

The bulk of the report is taken up by a statistical breakdown of press, radio, film, newsprint, television, and illiteracy in 181 countries.

Studying Your Community, by Ronald L. Warren. Russell Sage Foundation, 505 Park Avenue, New York 22. 1955. 385 p. $3.

This book provides a "thoughtful and well-organized research guide by which such an objective [social change] can be fully realized. It is a goal that can be hoped for, especially by educators who believe in community diagnosis as a means of improving public education for its children and the citizens of the community who are served by the schools." Reviewed in *Educational Leadership* 13: 455-57; April 1956.

The Flannel Board, by Merton B. Osborn. Published by the author, Box 3, Redlands, Calif. 1956. 36 p. $1 postpaid.

Flexibility is obviously the flannel board's most important attribute. It has been used to express the molecular structure of matter and to outline plays in basketball and football. (One coach carries a piece of flannel while on trips with the team.)

The booklet describes how to make "table top" and "individual" flannel boards (the latter from cigar boxes) and considers briefly commercially made products.

Sections on the uses of the flannel board cover all grade levels and treat the various subject matter areas in each. Chapter 8 is given to the flannel board in religious education.

The teacher will pick up many useful suggestions from these 36 pages printed in varitype with 12 pictures, bibliography, and sources.

UN Bookshelves

This year it has been proposed that UN Day committees present to their local schools and libraries books and pamphlets relating to the United Nations. To make selection easier for local groups the U. S. Committee for the United Nations has made available four sizes of UN Bookshelves which can be purchased directly from the U. S. Committee's headquarters.

The Bookshelves are designed as a cross section for the reading public, avoiding highly technical publications. Three of the shelves are cumulative in that A can be bought for $10; B, which includes A, for $25 and so on. Shelf D is for children and is reprinted here. For the full bibliography, write United States Committee for the United Nations, 816 21st St., N. W., Washington 6, D. C.

Shelf D—Children's Collection—$10

A Garden We Planted Together, Whittlesey House, New York. 1952. Simple illustrated account of purpose of UN. 48 p. $2.

Rainbow Round the World, Elizabeth Yates, Bobbs-Merrill. 1954. A story of UNICEF. 174 p. $2.50.

Ride With the Sun, Harold Courlander, McGraw-Hill. 1955. Folk tales and stories from most countries of the UN. 288 p. $3.50.

The Pool of Knowledge, Katherine Shippen, Harper and Brothers. 1954. Excellent and engrossing material on technical assistance of particular interest to young people. 148 p. $2.50.

Songs Children Like, Association for Childhood Education International. 1954. 63 folk songs with words and music. 38 p. $1.

(More on page 162)

He didn't know he was to be King of England!

The absorbing story of King Arthur and the Magic Sword
is but one of the wondrous tales depicted in . . .

SVE'S AUTHENTIC NEW FILMSTRIP SERIES "HERO LEGENDS OF MANY LANDS"

These six filmstrips, adapted by Virginia Stumbough and charmingly illustrated by well-known children's artists, provide a better understanding of these ageless stories and stimulate an interest in reading them. Educational consultant for the entire series was Harold G. Shane, Ph.D., Professor of Education, Northwestern University.

A113-1 WILLIAM TELL—The heroic legend of the Swiss patriot who leads his countrymen to freedom. (35 frames.)

A113-2 KING ARTHUR AND THE MAGIC SWORD—The thrilling account of how young Arthur learned he was to be England's king. (37 frames.)

A113-3 ALADDIN AND THE WONDERFUL LAMP—The magic tale of Aladdin who with the help of a genie wins the Sultan's daughter. (41 frames.)

A113-4 ROBIN HOOD AND ALLAN-A-DALE—In this story Robin Hood aids a young man with his wedding plans. (37 frames.)

A113-5 ULYSSES AND CIRCE—Homer's epic in which Ulysses' men are changed into pigs, but all ends well. (38 frames.)

A113-6 GULLIVER'S TRAVELS TO LILLIPUT—The story of Gulliver's fascinating experiences in the land of the "little people." (38 frames.)

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Each filmstrip, in color, with captions . . . . . $ 6.00
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Washington, D. C.

Spotlight on Suez—Films and Filmstrips

TIMELY NEW RELEASES on Suez and Egypt to supplement and give background to current developments in the world trouble spot include the following:

Suez Canal. Louis de Rochemont Associates Film Library, 13 East 37th St., New York 16. 1956. 18 min, sd, b & w, $60. Color, $100. Combines cartoon technique with actuality photography in tracing the eventual development of this great waterway from Biblical times to its present strategic and economic importance.

Egypt-Israel. (From the See It Now series.) McGraw-Hill's Text-Film Department, 330 West 42nd St., New York 36. 1956. 90 min, sd, b & w, $275. After brief reviews of the geography of the area and history of the Arab-Israeli dispute, Edward R. Murrow and correspondent Howard K. Smith interview people and their leaders in both countries. Film also shows some of the things seen and heard in three weeks in each ıtry.

)ther titles focused on the Middle East Moslem world already available from the McGraw-Hill Film Library include the following motion pictures: *The Arab Middle East*—Lebanon, Syria, Jordon, Iraq—6 min; *Crisis in Iran*, 18 min; *Middle East*, 26 min; *Moroccan Outpost*, 17 min; *Our Stake in Troubled Morocco*, 26 min; *Pakistan*, 17 min; *Progress Report on Pakistan*, 27 min; *Palestine*, 16 min.

Other earlier motion picture titles include:

Egypt and the Nile (Encyclopaedia Britannica Films, 1954, 16 min, sd, b & w or color). Shows geography and life of Upper and Middle Egypt and the Delta region.

Ancient Egypt (Coronet, 1952, 10 min, sd, b & w or color). A visit to Egypt to see the Sphinx, and Temple at Karnak. Reviews development of rts, science and religion.

Life in the Nile Valley (Coronet, 952, 10 min, sd, b & w or color). 'he Nile from Cairo to Aswan, with lose study of Egyptian farm family.

Sudan Dispute (British Informaon Service, 1952, 20 min, sd, b & w). hows life of Anglo-Egyptian Sudan and presents both the British and Egyptian viewpont on what should be the future of this region.

Egypt (Instructional Films, 1952, 10 min, sd, b & w or color). Overviews life of the Egyptian people.

Egypt, the Eternal (Rosicrucian Order, Rosicrucian Park, San Jose, Calif., 1950, 40 min, sd, color, free loan). Sponsored film depicting ancient Egyptian culture, ruins of Luxor-Karnak, Valley of the Kings, and Luxor area.

Flight to Egypt (Trans-World Airlines, Adv. Dept., 630 5th Ave., New York, 1952, 19 min, sd, color, free loan). Sponsored travelog showing Sphinx, Pyramids, and Cairo and Alexandria areas.

Egypt Old and New (Egyptian Embassy, Press Office, 2310 Decatur Place, N.W., Washington 8, D. C., 1951, 19 min, sd, b & w, free loan). Sponsored film. Contrasts ancient and current civilizations.

PRODUCERS: PLEASE NOTE

For best results send advance information on new materials to Robert H. Burgert, Director, Instructional Aids, San Diego City Schools, 4100 Normal, San Diego 3, Calif.

Send information on new equipment, to William H. King, AV Director, State Department of Education, Jersey and Lalor Streets, Trenton, N. J.

Recent filmstrips on Suez and Egypt include the following:

"Living in Africa" is a timely series of four colorful filmstrips produced cooperatively by S. V. E. and Rand McNally and appropriate for use in middle-upper grades through college. *Living in North Africa; Living in Egypt and Sudan* (Shows scenes along the Nile, in the Siwa and Faiyum oases, Cairo, Alexandria, Suez Canal, and Port Said): *Living in Central Africa* (Congo and Guinea Coast); *Living in Eastern and Southern Africa.* Society for Visual Education, 1345 Diversey Parkway, Chicago 14. 1956. Each filmstrip, $6. Complete series, $19.

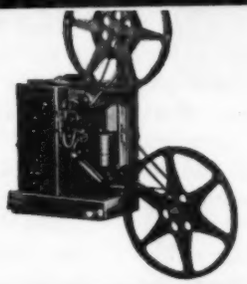
Egypt—part 1. Color, 28 frames showing artwork, monuments, temples, rivers and other physical fea-

(Continued on page 163)

RCA SOUND PROJECTORS . . .

YOUR BEST INVESTMENT

1



RCA 400 JUNIOR 16MM PROJECTOR

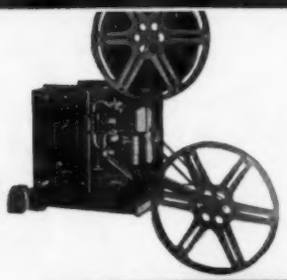
Educational films are seen at their best in the classroom on this easy-to-use 400 Junior. It's lightweight, dependable, easy to operate. Speaker is mounted in detachable cover of this one-case unit. Teachers love its simplicity!

2

RCA 400 SENIOR 16MM PROJECTOR

For that heavy duty use in classroom or medium sized auditorium, this RCA 400 Senior gives top-flight performance—years of trouble free operation. It's completely portable as a two-case, or single-case unit.

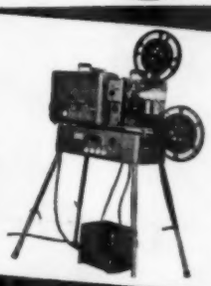
3



RCA MAGNETIC RECORDER PROJECTOR

Teachers can easily record their own teaching commentary on films—playback immediately. Recording is similar to a tape recorder, and just as easy to do! And, of course, you can show standard films also, sound or silent.

4



RCA PORTO-ARC PROJECTOR

Ideal for the large auditorium, or any other situation where more light is needed on the screen than can be obtained from standard projectors. It's portable, too—the five cases are easily assembled. Operation is just as simple as any of above projectors.

All RCA projectors have those features the teacher wants: ease of threading the film, simplicity of operation, brilliant light, and clear lifelike sound. They are ruggedly engineered and constructed for long life, giving you a low cost per year. For specific details, mail the coupon—now!

EDUCATIONAL SERVICES

RADIO CORPORATION of AMERICA

CAMDEN, N. J.

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Please send me the story on RCA's 16mm Sound Film Projectors.

Name_____ Title_____

School_____

Street_____

City_____ State_____

Edinburgh Report

Making Films for Children. A Report on the Conference Held During the 1955 Edinburgh Film Festival. Edinburgh Film Guild. 1955. Half-a-Crown.

Written in leisurely fashion this little booklet is chock-full of interesting insights into the thinking of those who work with commercial films for children in the United Kingdom.

Readers in this country may not be aware that in Britain children's films are almost a separate industry; nor are they probably familiar with Junior Cinema clubs which, though commercial, take on the flavor of community centers. They have grown up in the United Kingdom apparently to keep juveniles off the street; to rid adult performances of the confusion of too many children; and because the British make a sharper distinction between adult and children's films.

One thing is apparent in these discussions, which cover production, scripting, direction, evaluation, and distribution. British film makers are highly conscious of their responsibilities to the public, particularly where children are concerned.

Some interesting bits picked up in these pages were:

Children's films need good technicians because children are a discerning and exacting audience, and the severest of critics.

A children's film director needs to be a tough man with no sentimental approach—children have no sentiment whatsoever.

Children are conservative. They want their films to follow certain accepted patterns.

A certain amount of tension and conflict is good for children for these are, in one form or another, the very crux of art.

Grief and sorrow are the stuff of life and children should not always be protected from them. (No sad endings, though.)

Modern children take space travel and lunar exploration in their stride, but films likely to introduce supernatural fears—"bogies of the mind"—must be utterly rejected.

Children's films make powerful emissaries of international good will. Children are interested in other children all over the world, and are not bothered by color or language.

In Wisconsin public libraries are now able to offer films to their patrons, thanks to cooperative effort on the part of two state agencies, the Free Library Commission and the Bureau of Audio-Visual Instruction.

Each spring a group of 12 to 15 librarians come to Madison for a two-day film preview session. From the 200 films they preview, they recommend those titles they wish to have included in the library circuit.

Their recommendations are then acted upon by Hannis Smith, Free Library Commission and F. A. White, Bureau of Audio-Visual Instruction.

A routing schedule is established which assures each library a different package of films of its own choosing each month for a nominal fee.

Cost is defrayed in some libraries through funds appropriated by the local library board. Others use book fine funds or make a slight charge for using the films.

Thus it is that more than a dozen of the local libraries in Wisconsin are able to offer one more resource to the public.

Civil Service Exam

The U. S. Civil Service Commission has announced an examination for training instructors at the Army Aviation School at Fort Rucker, Ala. Entrance salaries, $4525 and $5440 a year. No written test required. For details write Executive Secretary, Board of U. S. Civil Service Examiners, The Army Aviation Center, Fort Rucker. Announcement 5-5106-31.

Pictured above are the principals in a business transaction last June which resulted in the affiliation of the Victor Animatograph Corporation with Kalart Company, Inc. of Plainville, Conn. Seated left to right are Samuel Rose, president of Victor, and Morris Schwartz, Kalart president. Standing are Vice-Presidents Horace Jones (left) of Victor, and Hy Schwartz of Kalart. The affiliation means that Victor 16mm sound projectors and other Victor products will be made at the Kalart plant in Plainville. Management headquarters, service and service-training facilities will remain at Victor's 46-year-old address—Davenport, Iowa. AVI readers will be pleased to learn that no change in name, personnel, or company policies are in sight. The Victor line will continue to be sold through the same audio-visual distributors, as will Kalart products.

Spotlight on Suez

(Continued from page 160)

tures. *Egypt—part 2.* 26 frames show life and people of Egypt. Eye Gate House, 2716 41st Ave., Long Island City 1, N. Y. 1956. Each $4.

Ancient Egypt. Color filmstrip showing documentary art. Special emphasis on period of the New Kingdom and on remains in region of Thebes and Valley of the Tombs of Kings. Life Magazine, Filmstrip Division, 9 Rockefeller Plaza, New York, $6.

Your Trip Through the Suez Canal. A 65-frame sponsored color filmstrip. Explains operation and world economic importance of the canal. Maps and 8-page manual accompany filmstrip. Vacuumate Corp., 446 West 43rd St., New York 36. 1956. One copy free to teachers.

Egypt Today, 40 frames, b & w. Pictures economic, social, and educational relation of modern Egypt with other peoples. *Ancient Egypt,* 40 frames, b & w. Shows origins and life of ancient Egyptians and their contributions. Both sponsored by Egyptian Embassy. Audio-Visual Associates, Box 243, Bronxille, N. Y. 1955. Free loan.

Older filmstrip releases include:

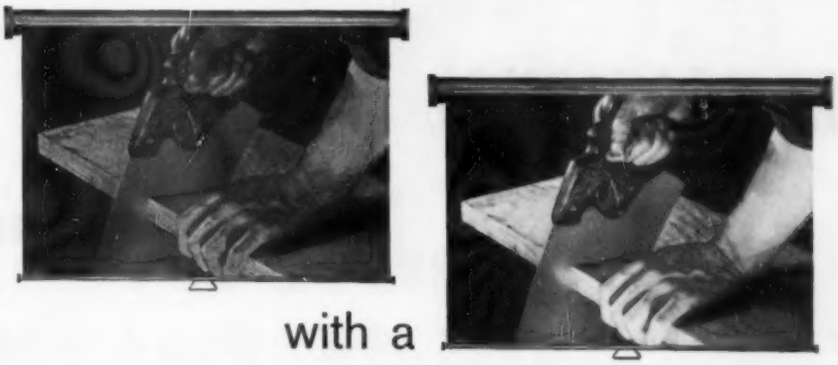
The Suez Canal. A 65-frame, b & w filmstrip on the history, construction, and operation of this waterway. 1952.

Africa: Continent in Ferment. A 74-frame b & w filmstrip touching on the geographic, social, cultural and political life of the continent. 1954. Life Magazine, Filmstrip Division, 9 Rockefeller Plaza, New York. Each $2.50.

Egypt (Young America Films, 1951, 29 fr, b & w, $3.50), *Selim of Egypt* (Young America Films, 1951, 31 fr, color, $6), and *I Live in Egypt* (Museum Extension Service, 10 E. 43rd St., New York 17, 1954, 42 fr, color, $5). Show respectively the life of a farm family in the Upper Nile Valley near Khanka, the life of a boy in a small village in the Nile Valley near Cairo, and the life of a 12-year-old Egyptian boy in the region of Pyramids and Nile.

Send for *The Suez Story,* an 8-page teaching unit, available free in class quantities. Teachers Library, Suite 515, 1590 Broadway, N. Y. 19.

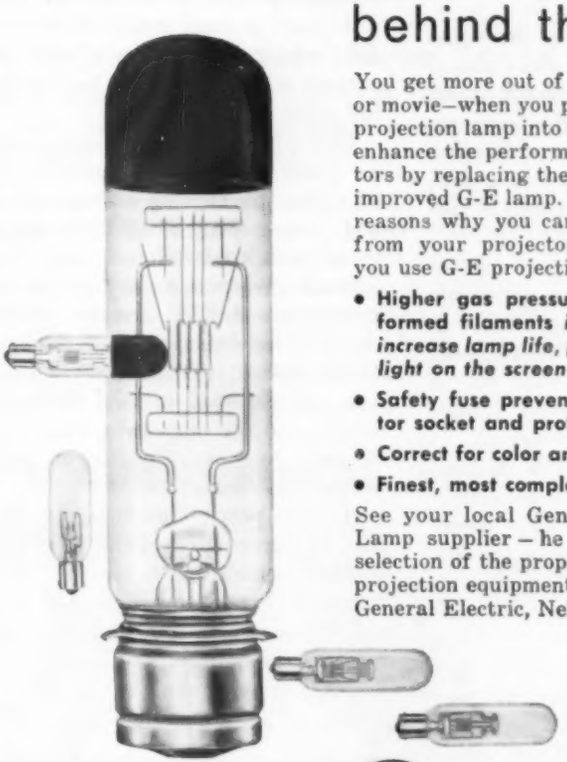
Improve the picture on the screen . . .



with a

G-E PROJECTION LAMP

behind the scene



You get more out of your projector—slide or movie—when you put a General Electric projection lamp into it. You can especially enhance the performance of *older* projectors by replacing the old lamp with a new improved G-E lamp. Here are some of the reasons why you can expect best results from your projector—old or new—when you use G-E projection lamps:

- **Higher gas pressure and mechanically formed filaments *increase light output, increase lamp life, provide more uniform light on the screen.***
- **Safety fuse prevents damage to projector socket and protects circuit fuse.**
- **Correct for color and black and white.**
- **Finest, most complete line.**

See your local General Electric Photo Lamp supplier – he will aid you in the selection of the proper lamps for *all* your projection equipment. Photo Lamp Dept., General Electric, Nela Park, Cleve. 12, O.

GENERAL ELECTRIC

Why That Film?

(Continued from page 137)

Finally teachers would avoid error in stating purposes if they could be critical of their statements to the point of judging their significance and desirability, and asking, "Does this statement help me to select unerringly the appropriate learning activity?

The best audio-visual techniques are those which have been designed in full view of valid teaching purposes stated at the everyday classroom level. But not only teachers need to know and believe this. Any audio-visual leader who seeks to build or judge teaching competency in these methods must do so by penetrating to the basic reference point, the nature and quality of the educational objective. Both teacher and supervisor must be able to answer correctly the question, Why did you use that film?

editorial **FLOYDE E. BROOKER**

EDUCATIONAL TELEVISION

tool or panacea?

Editorials appearing in Audio-Visual Instruction *represent the thinking of the Editor; they are not necessarily official policy of the Department of Audio-Visual Instruction.*

EDUCATIONAL TELEVISION has come to the classroom in many school systems; it is coming to many more. Is it another tool for the improvement of instruction, for enrichment of the curriculum—or is this a panacea for the profound problems facing American education?

In this year of 1956 there are no scientific answers to these questions. There are only the hypotheses of many sincere groups and individuals. But the potential is so vast that a hundred hypotheses can be formulated for every one now current.

The next ten years will provide some of the more pressing answers—the next ten years will also determine the rightful leaders in the application of educational television.

ETV is not going to drop into the lap of the school supervisor like a ripe plum. It will go to those who have studied it, are willing to promote it, and know how to put it to work—in short, those sincerely interested in understanding it.

For we still do not know what television can do for education in any precise sense. We believe it to be powerful and to offer great promise for the classroom. We do not know what jobs of communication it can do best, the grade levels with which it is most effective, the objectives which it will serve most fruitfully, nor the manner in which it can be fit into classroom procedures.

Educational TV has many of the characteristics of the motion picture, filmstrip, slide, and still picture. There are other important distinctions. The potential offerings of immediacy and intimacy are powerful ones, and in a well-produced program, of tremendous educational effectiveness.

The problems of location, selection, scheduling and utilization of ETV differ only in their details from problems which the AV specialist in the average school system has been facing for years.

ETV has its own handicaps, some no doubt temporary. Receivers are expensive, the viewing screen is small, and timing can be difficult unless closed circuit television is used. Educational problems raised by the introduction of ETV can be of far-reaching importance. If all teachers, or all classes in a given school system, are expected to view the same program at the same time, then what becomes of our emphasis on individual differences?

Another possible handicap to ETV may be the reaction of the classroom teacher to the "master teacher" who becomes part of the classroom with the TV program. Here is a new element of competition which may lead teachers to improve their skills, or which, on the other hand, may contribute to widespread dissatisfaction. The latter will be true if some current ideas about "master teachers" are given manifestation.

The audio-visual specialist has his own responsibilities where educational television is involved. In a sense he has his own task of in-service education, of upgrading his own training so that he may understand ETV and be able to provide the requisite guidance to his school system. He needs to consider the inclusion of receiver costs in the AV budget, and how to work with teachers in the effective use of this new medium.

We may have, indeed in some instances we already have, specialists in educational television. Perhaps this is a desirable development; perhaps it is the pattern of the future. It is hard to believe, however, that satisfactory professional growth in the field of curriculum materials will be helped by further fragmentation of the field, or by the rise of a new set of specialists, or by any endeavor to consider educational television in the classroom as anything but another audio-visual tool.

VICTOR HELPS YOU DEVELOP THE GREATEST RESOURCE OF ALL . . .

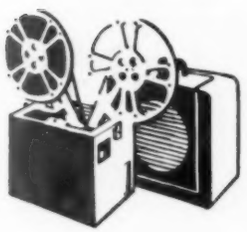
With easy-to-operate, high-performance 16mm Sound Projectors

Never before has the need for adequate education had such far-reaching significance — and never before has there been such an acute pressure on teaching facilities. The increasing use of 16mm films has done much to answer both needs.

Because the effectiveness of 16mm film programs depends so heavily on the smooth continuity and technical quality of the sound and picture presentation, more and more educators are relying on Victor 16mm sound motion picture equipment. Simple to operate, the Victor projector features extreme portability, 3-spot threading and a fingertip control panel. Films are protected from damage by Victor's Safety Film Trips. And the clear pictures and sharp contrasts possible under classroom conditions, together with Victor's undistorted sound assure maximum impression and retention of the film story.

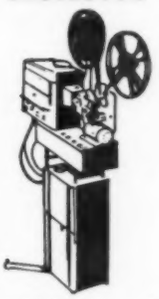
VICTOR AUDIO-VISUAL AIDS

VICTOR SOUND PROJECTORS



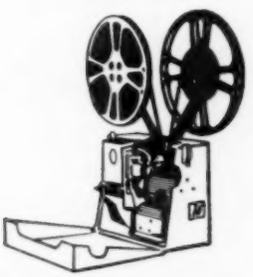
Available in three standard models: the Classmate 4, Assembly 10 and Sovereign 25.

VICTOR ARC PROJECTOR



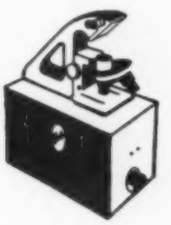
A portable arc projector that meets the needs of your largest assemblies. Supplies 1600 lumens on the screen, up to 25 watts speaker output.

VICTOR SILENT 16

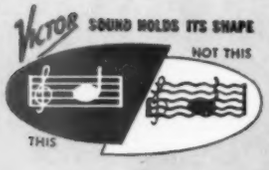


Rheostat speed control, 2000-foot reel capacity, and single switch reverse standard equipment. Takes any wide screen lens.

VICTOR MAGNASCOPE V200T



A professional laboratory instrument that enlarges, projects microscopic specimens on wall screen or tabletop. Two classroom models available.



SEND FOR FREE FOLDER TODAY

VICTOR *Animatograph Corporation*

Dept. AVI-106 **Davenport, Iowa, U. S. A.**
NEW YORK, CHICAGO

Quality Motion Picture Equipment Since 1910

Where do your movies start here...or...here?

Disturbing—that's what it is when those focusing numbers flash across the screen and distract your audience right at the *start*.

But you don't have to begin that way, not with the NEW Kodascope Pageant 16mm Sound Projector.

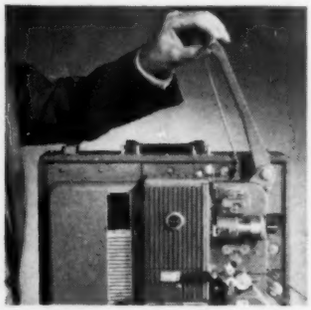
With the Pageant's NEW single-switch reversing you run a few feet of film to check threading, focus, and sound level. Then you flip the switch and back up to the first title frame. When you're ready to turn off the lights, you *start* with the *opening scene*.

Single-switch reversing also lets you *re-run* important frames for emphasis, a helpful feature with classroom movies.

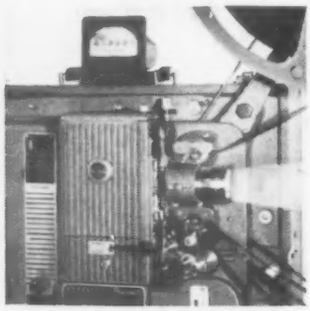
And, this easy reversing is just one of many important advances you'll get with your portable Pageant. It's just one *more* reason why a Pageant takes the "project" out of projection, helps you make the most of every showing.

Your nearby Kodak Audio-Visual Dealer will gladly demonstrate all the Pageant features. Contact him soon.

And ONLY a Pageant gives you:



1. Easy setups—Folding reel arms, attached belts, and printed film path, to make projection easy even for the inexperienced.



2. Freedom from worry over breakdown and maintenance. Your Pageant is lubricated for life, ending the most common cause of projector difficulty.

3. Superb sound quality—Tone and volume controls team with well-baffled speaker to give comfortable, true, useful sound for all types of rooms.

4. Bright screen images—Super-40 Shutter automatically puts 40% more light than standard shutter on screen at sound speed. Pictures sparkle, even with room lights on.

Choose your Pageant from one of 3 models. And get the facts first. Send for this free booklet giving details. No obligation, of course.

EASTMAN KODAK COMPANY 10-221

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Please send me complete information on the new Kodascope PAGEANT 16mm Sound Projectors, and tell me who can give me a demonstration. I understand I am under no obligation.

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